

Quiltmaker®

early summer '90/\$3.95 U.S.A.
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THE PATTERN MAGAZINE FOR TODAY'S QUILTERS



•all new patterns for twelve quilts •easy designs anyone can make
•basic instruction & special help •full-size patterns ready to use
•patchwork, applique, unique quilting, original projects •and more

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When Julia Spidell made the PEACE BASKETS quilt, which in 1988 President and Mrs. Reagan presented as a gift to Soviet leader Mikhail Gorbachev and his wife, the quality of her materials was of extreme importance. That is why she selected a Poly-fil batting to complete this international peace quilt.

Quilt top by: Julia Spidell
Pawnee Choate

Quilted by: Julia Spidell
Batting: Poly-fil Low-loft

fairfield
PROCESSING CORPORATION

For pattern information write:
P.O. Box 1130, Danbury, CT 06813



Founder and Editor in Chief

Bonnie Leman

Art & Production Director

Mary Leman Austin

Managing Editor

Carol Crowley

Pattern Editor

Vivian Ritter

Production Manager

Susan Hazel

Assistant Editors

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Caroline Reardon

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Louise O. Townsend

Artists

Theresa Eisinger

Karen Gillis Taylor

Kathryn Wagar Wright

Mellisa Karlin

Sue Ficca

Advertising

Madalene Becker

Subscriptions Manager

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Mail Order Service Manager

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Accounting

Margie Mahoney

Design Credits: Blueberry Trellis, Strawberry Trellis: Linda Lynch; Fish Flash: Caroline Reardon; Ripple, Fond Memories, Starfire, Irish Folk Chain: Mary Leman Austin; Grandfather's Flower Garden: Nannette Moore; Quadrille: Sue Ficca; Twirl Around: Sue Ficca and Bonnie Leman; Jamboree, Fair & Square: Karen Gillis Taylor; Light Touch, Desert Stars, Leafy Vine: Kathryn Wagar Wright; May Bouquet, Dolphin Bay: Theresa Eisinger.

Quilt Drawings: Kathryn Wagar Wright, Karen Gillis Taylor, Theresa Eisinger, Mary Leman Austin, Marla Gibbs Stefanelli, Sue Ficca, Pat Madorin.

Cover Quilt Maker: Shirley Wegert.

Pattern Specification Assistance: Berniece Fair, Madalene Becker, Elizabeth Phillips.

Fabric Selection Assistance: Elizabeth Phillips.

Photography: Jerry DeFelice.

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no. 19 **Quiltmaker**®

early summer '90

THE PATTERN MAGAZINE FOR TODAY'S QUILTERS

PATTERN KEY



Easy for beginners; a breeze for more experienced quiltmakers.



Still easy; may take longer. Don't hesitate—just follow the directions.



Probably not for beginners. A challenge, but worth it!

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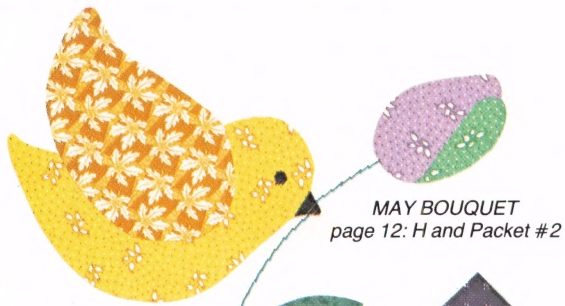
PATTERN PATTTER PATTERN PATTTER

Dear Readers:

In keeping with the season, this early-summer issue abounds with fresh, new patterns created for your quilting pleasure. Ranging from satisfying traditional to exciting contemporaries, the collection was planned to please your every mood. There are four applique quilts and twice that many pieced designs. Nine include original quilting patterns to enhance the quilt's overall beauty.

On page 7 you will find specific, helpful information for using *QUILT-MAKER* patterns and general instructions for making a quilt—from preparing fabric and templates to assembling, quilting, and binding your quilt. The information serves as introductory instructions for new quilters and as a refresher or reference for those who are more experienced. In each issue a special technique is offered to increase your quilting capabilities. The article Special Border Touches on page 6 explains and illustrates ways to add distinctive appeal to these and other quilts you may choose to make in the future. Note also the spool designations in the table of contents that tell you how easy or challenging each pattern is.

This issue's Timeless Treasure is a classic pattern from the '30s. My Graduation Class Ring is presented in charming new fabrics that closely resemble Depression-era prints. For hand quilters we have added an original motif that highlights the pattern's Dresden-Plate look. Other patterns that are traditional in feeling include a new version of the ever-popular Irish Chain, this one with an appealing folk flower to applique or stencil between its chains, and May



MAY BOUQUET
page 12: H and Packet #2

GRANDFATHER'S
FLOWER GARDEN
page 18: J, L, N,
O, S, and V

MY GRADUATION
CLASS RING
page 24: X, Y, and
Packet #1



QUADRILLE
page 22: C, G, L, M, and Z



PATTERN PATTERN PATTERN PATTERN

Bouquet, a bluebird-and-basket design overflowing with early-summer flowers. Small Wonders features pillow shams you can make to accent a special quilt such as May Bouquet.

Two quilts combine piecing and applique techniques for special effects: Strawberry Trellis featured on the cover, and Dolphin Bay, a child's dream-come-true quilt that includes appliqued dolphins and sailboats amid pieced fish and Flying Geese. Fish Flash—a scrappy, one-spool, pieced design—would be an exciting choice for a first or second quilt. It promises to net the quiltmaker an extra measure of fun choosing and using just-right prints for the proper aquatic effect. Another easy-to-make pieced pattern is Quadrille. For it, just four seams per block and you're on your way! There are several mid-range pieced quilts and, for those who can never get enough stars and who love an extra challenge, the spectacular Desert Stars quilt makes an ideal choice for a summer project. Another challenge is this issue's contest winner, Grandfather's Flower Garden, a splendid pieced floral by Nannette Moore of Daytona Beach, Florida. (For information on *QUILTMAKER'S* ongoing design contest see page 38.)

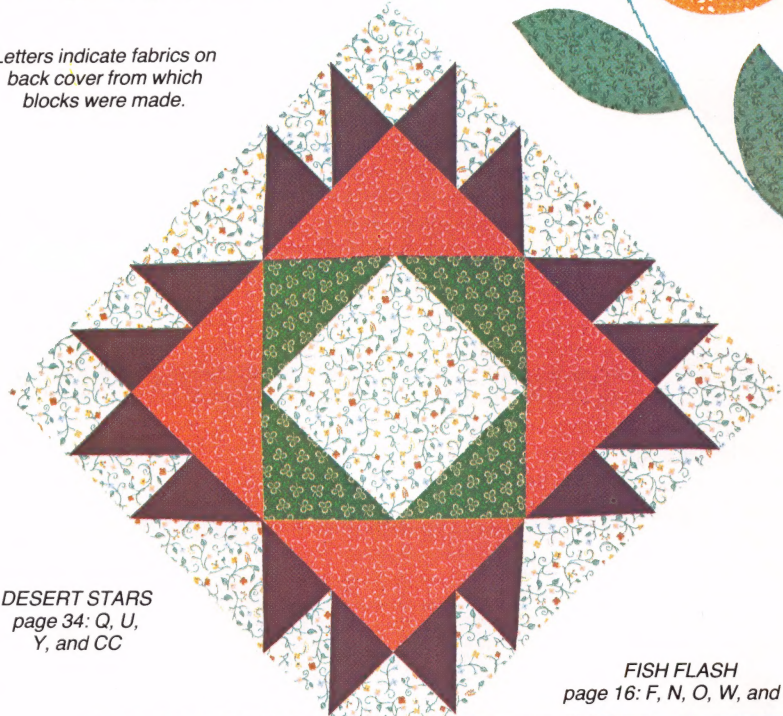
Be sure to see our readers' quilts made from *QUILTMAKER* patterns in *Stitch & Show*. We hope you will enjoy using the patterns in the Early Summer collection, and that you'll share your results and experiences with us, too.

And one last thing, please check the code above your name on the address label. If "019" is shown, your subscription ends with this issue. Sending your renewal now will ensure prompt delivery of the next pattern-filled issue.

THE EDITORS



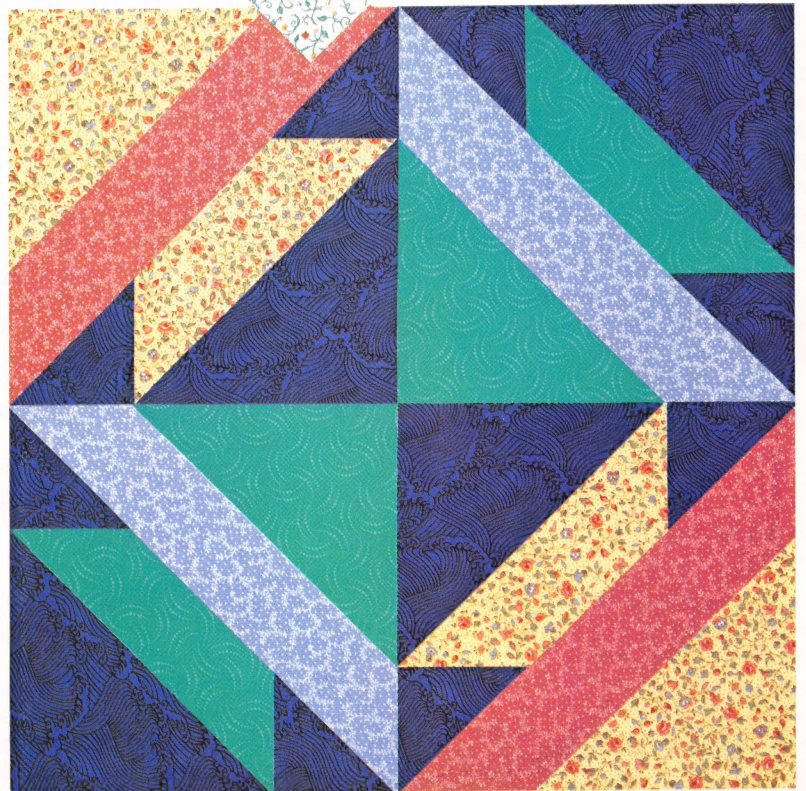
Letters indicate fabrics on back cover from which blocks were made.



DESERT STARS
page 34: Q, U,
Y, and CC

FISH FLASH
page 16: F, N, O, W, and X

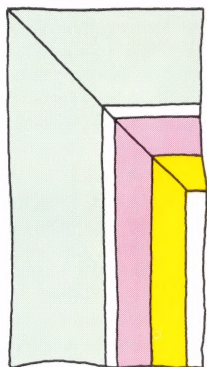
IRISH FOLK CHAIN
page 26: V and Packet #2



SPECIAL BORDER TOUCHES

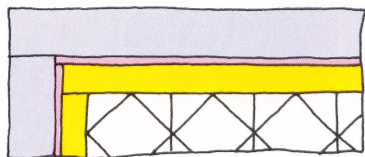
Borders enhance a quilt in a variety of ways—by framing or accenting the center, by adding color interest and vitality, by providing balance to the design, and by enlarging the quilt's dimensions to fit a particular bed. The treatments described here are used to bring additional color to the borders. Often a single border may be all that is needed to finish the quilt to the correct size, but the use of only one fabric in the border may not complete the quilt's design satisfactorily. A second and even a third fabric can be placed in the border with the use of a narrow framing strip or piping without adding much, if any, to the width.

Inserted Folded Strips



When a quilt has a simple border made from just one or two fabrics, the addition of a narrow frame between the quilt and the border or between two borders may add a wonderful touch of color, as shown on Strawberry Trellis on the cover. When plan-

ning your quilt, choose the outer borders from the fabrics in the body of the quilt. Many quilters feel that the borders should be made from the darker fabrics so that they can adequately frame the quilt. Choose a lighter, brighter fabric for the narrow frame to be sewn between the quilt top and the outer border or between two borders. In Strawberry Trellis, this narrow frame is white. This strip is folded and inserted into the seam between the red and green borders. This type of border treatment can add an interesting bit of texture as well as a splash of color to a quilt's borders. Note: The folded narrow strip can be made from straight-grain strips or bias strips and can be inserted between the quilt blocks and the first border or between two borders. The borders can either be mitered as shown above on Strawberry Trellis, or they can be butted as shown below. The folded strip can also be inserted between the quilt's edge and the binding to add a final dash of color.



To find the cutting width of the strips, first decide the finished width desired. Typical widths are $\frac{1}{8}$ " to $\frac{1}{2}$ ". Multiply this finished width times 2 (to allow for folding in half), then add $\frac{1}{2}$ " for seam allowances. In Strawberry Trellis the white strip finishes $\frac{1}{4}$ ", so the strips are cut 1" wide. Cut strips the length re-

quired for each side of the quilt plus extra for mitering. Fold the strip lengthwise with *wrong* sides together. Lightly press. With raw edges even, sandwich the folded strip between 2 borders or between the quilt top and the border

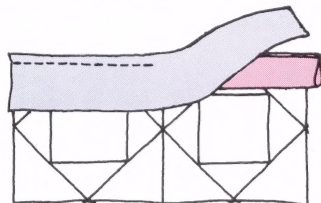
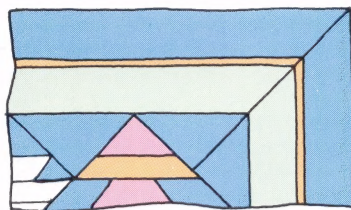


Fig. 1

(Fig. 1). Stitch in a $\frac{1}{4}$ " seam through all layers. Press folded strip away from the quilt and seam allowances toward the quilt. Repeat for all sides. Finish as for any quilt.

Piping



Covered piping can add an eye-catching touch of color to a quilt. Like the folded strip described earlier, the piping can be inserted between the quilt and the first border or between two borders, as shown in Fish Flash on page 16. Although purchased piping can be used, to obtain a perfect color match and to ensure quality fabric, it is best to make your own. Cut bias or straight-grain strips 1" wide. Cut ends of strips at a 45° angle and sew end to end to get the required lengths to fit sides of quilt (Fig. 2).

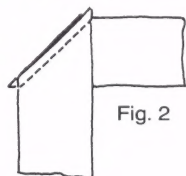


Fig. 2

Wash and dry cording to shrink. Cover $\frac{1}{8}$ " or smaller cording with strips using

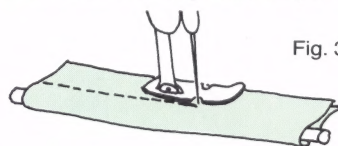


Fig. 3

zipper foot (Fig. 3). Trim seam allowances to $\frac{1}{4}$ ".

If sewing the piping between quilt and first border, with raw edges even,

baste the piping to right side of quilt edge. Right sides together and piping sandwiched in between, position the border strip on top, aligning the seam line of the border with the stitched line of the covered piping. Stitch through all layers with a zipper foot (Fig. 4). To

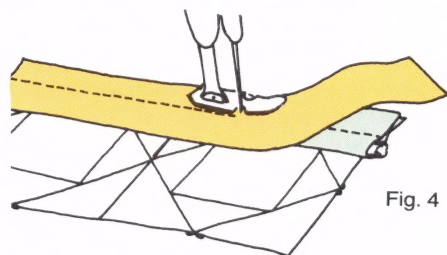
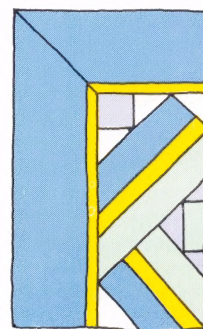


Fig. 4

avoid extra bulk in the seams, cut piping to fit the side of the quilt top exactly. Pull gently on the cording inside, and trim away the ends of cording that will extend into the seams. Sew piping to all sides, trimming cording as before.

If inserting piping between two borders, sandwich the piping between the two strips and stitch as above. Finish as for any quilt.

Pieced Framing Strips



to ensure that this strip will be even in width.

Blueberry Trellis on page 9 has an inner cream frame inserted between the quilt top and the outer border to add a touch of color. Because this strip is so narrow, any deviation in width would be noticed. Here is a technique First determine the width of your machine's presser foot from the needle to the *left* edge of the foot. Cut a 2" square of paper and place under the presser foot. Lower the unthreaded needle into the paper (Fig. 5). Draw a pencil line along the left edge of the presser foot. Remove



Fig. 5

continued on page 46

GENERAL INSTRUCTIONS

INCLUDING BASIC QUILTMaking LESSONS

QUILTMaker PATTERNS

We give seam lines (dashed) as well as cutting lines (solid) for *QUILTMaker's* full-sized pieced patterns. Seam allowances are $\frac{1}{4}$ " for all pieced patterns, and the points are trimmed to reduce bulk in the seams and help with exact alignment of patches for machine sewing. The seam lines of adjoining patches fall into place for stitching when cut edges and trimmed points are aligned.

Large pieces are shown in miniature with dimensions. Use graph paper to rule these patterns in the measurements given, or measure and mark them directly onto the fabric using a carpenter's square, right triangle, or similar tool. The dimensions shown do not include seam allowances. Be sure to add them when you mark and cut your fabric.

★ Seam allowances (plus 2" extra length for insurance) are included in border strip lengths in quilt specifications.

☆ Where it is particularly important for the strip to be an exact size, as for an outer pieced border, seam allowances are given but not extra length.

No turn-under allowances are given for the applique patterns. Add $\frac{3}{16}$ " by eye when cutting. Occasionally, an applique pattern will be labeled with a letter in parentheses. This means that the segment is a continuation of another piece with the same letter. If we give just half of the pattern piece, the center line is indicated with a dotted line. When making the template, simply trace around pattern, flip the tracing over, and align the dotted center lines. Trace around pattern again to complete template for whole patch.

A pattern letter followed by an "r" indicates the need to reverse the pattern. If instructions call for 8 A and 8 Ar, mark 8 A, turn the template over and mark 8 Ar patches.

MAKING TEMPLATES

Trace pattern pieces onto clear template plastic, or trace on paper and glue the tracing to sandpaper, plastic, or cardboard. Cut out accurately. See instructions for method of your choice to determine whether to trace seam lines or cutting lines when making templates. Make a sample block to test the accuracy of templates before cutting the entire quilt.

PREPARATION

Wash and iron fabrics before cutting patches. Rinse dark colors separately to check for excess dye. Continue rinsing until water runs clear.

Plan to measure, mark, and cut border strips and larger patches before smaller ones from the same fabric. Arrange patches with cutting lines close or touching for best use of fabric.

GRAIN LINE

When marking and cutting patches, one or more straight sides of the patch should follow the lengthwise or crosswise grain of fabric, especially the sides that will be on the outside edges of the quilt block. Wherever possible, we indicate lengthwise or crosswise grain with an arrow on the pattern piece.

HAND PIECING

Patches for hand piecing require precisely marked seam lines, but marked cutting lines are optional. To mark the patches, place the template *face down* on wrong side of fabric and draw around it accurately with a pencil. Leave just enough space between patches to add $\frac{1}{4}$ " seam allowances when cutting.

After marking the patches, cut outward from the seam line $\frac{1}{4}$ ", measuring the distance by eye. The pieces will be joined right sides together, so the marked seam line on the wrong side of the fabric will be visible on both sides of the patchwork when sewing. Sew the seam through the penciled lines with a short running stitch, using a single thread. Begin and end each seam at seam line (not at edge of fabric) with two or three backstitches to secure seam.

MACHINE PIECING

Accurate cutting is very important in machine piecing. Include seam allowances in the template and mark the cutting line on back of fabric.

When machine sewing patches, align cut edges with the edge of the presser foot if it is $\frac{1}{4}$ " wide. If not, place masking tape on the throat plate of the machine $\frac{1}{4}$ " away from the needle to guide you in making precise $\frac{1}{4}$ " seams. Sew all the way to the cut edge unless you are inserting a patch into an angle.

HAND APPLIQUE

Templates for hand applique do not include turn-under allowances. Place template *face up* on right side of the fabric and draw around it lightly with a pencil. Add $\frac{3}{16}$ " allowances to appliques and cut carefully. Turn under and baste $\frac{3}{16}$ " allowances except where edges will be tucked under other appliques. Baste in place. Clip into fold of inward curves to make pieces lie flat.

If background block is a light color, lay it over printed pattern, matching centers, to see placement for appliques. Lightly mark major shapes with pencil or simply pin appliques in position. If you cannot see through background block, finger-crease block in half lengthwise, crosswise, and diagonally to form guidelines for placement of appliques.

Pin or baste applique patches onto the background fabric, tucking raw edges under adjacent appliques as needed. Applique with an invisible blind stitch or hemming stitch in a



thread color that matches the patch, not the background. Remove basting. To facilitate the quilting later and to prevent show-through, carefully cut away background fabric from behind appliques, using sharp scissors and trimming to within $\frac{3}{16}$ " of seam line. Reinforce seams with a couple of stitches if necessary to cut across seam lines when trimming.

PRESSING

Press all seams to one side, usually toward the darker fabric. Press quilt blocks flat and square with no puckers. Correct any prob-

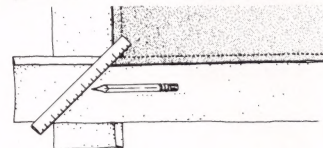
lems in blocks, sashes, or borders by removing a few stitches to ease puckers and resew.

SETTING BLOCKS TOGETHER

Join the blocks for the first row with $\frac{1}{4}$ " seams. Then join all blocks in the second row, and so on, until all rows are completed. Press all seam allowances in the odd-numbered rows in one direction and all seam allowances in even-numbered rows in the opposite direction. When all rows are completed, pin two rows together so that seam lines match perfectly. Join rows in groups of two, then four, and so on, until top is completed. Press all allowances in one direction, either up or down.

ADDING MITERED BORDERS

Center a border strip on each side of the quilt top to extend equally at each end. Pin, baste, and sew strips in $\frac{1}{4}$ " seams, beginning and ending the stitching at the seam line, not at outer edge of fabric. At one corner (on wrong side), smooth one border over an adjacent one and draw a diagonal line from inner seam line to the point where outer edges of two borders



cross. Reverse the two borders (bottom one is now on top), and again draw a diagonal line from inner seam line to point where outer edges cross. Match the two pencil lines (fabrics right sides together), and sew through them. Cut away excess, and press seam open. Repeat at other three corners of quilt.

MARKING FOR QUILTING

Place quilting pattern under quilt top. Lightly mark design on quilt top, using a hard lead pencil. Mark dark-colored fabrics with a chalk pencil. Be sure to test water-soluble pens for removability before marking the quilt. Some quilting may be done without marking the top. Outline quilting ($\frac{1}{4}$ " from seam around patches) or quilting in-the-ditch (right next to the seam on the side without the seam allowances) can be done "by eye." Other straight lines may also be "marked" as you quilt by using a piece of masking tape that is pulled away after a line is quilted along its edge.

LINING

Make quilt lining about 2" larger on each side than the quilt top. Some small quilts require a single piece for lining, but usually two or three lengths must be seamed together. Remove selvages to avoid puckers; press seam allowances to one side. Place lining, wrong side up, on a flat surface. Spread quilt batt over the lining, making sure that both stay smooth and even. Place the quilt top, right side up, on top of the batting. Pin layers as necessary to secure them while basting. Beginning in the center, baste in an "X," in rows 4" to 6" apart, and around edges.

QUILTING

Quilting is done in a short running stitch with a single strand of thread that goes through all three layers. Use a short needle (8 or 9 between) with about 18" of thread. Make a small

continued on page 46

STRAWBERRY TRELLIS

WITH LEAFY VINE QUILTING

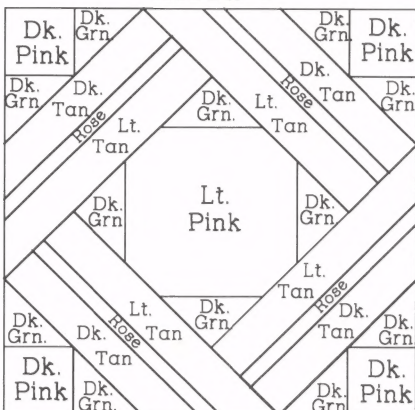


For many of us, summertime evokes warm memories of trellised arbors, pungent gardens, and berry treats. Strawberry Trellis, shown above and featured on the cover, echoes all of these. In fact, it has a mouth-watering freshness everyone will enjoy. The sister quilt, Blueberry Trellis, was designed especially for those intrigued by the look of the trellis who prefer the speed and simplicity of a pieced-block center. Either design will serve to sweeten your summer quilting.

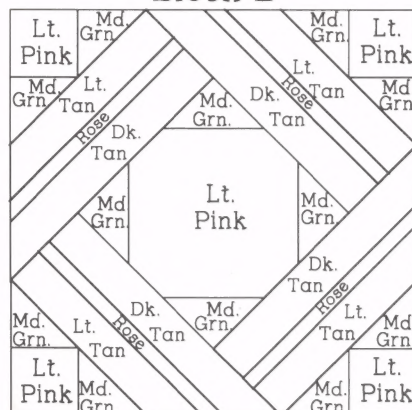
More patterns for Strawberry Trellis
are on page 10.

Use blocks Y & Z for Strawberry Trellis.

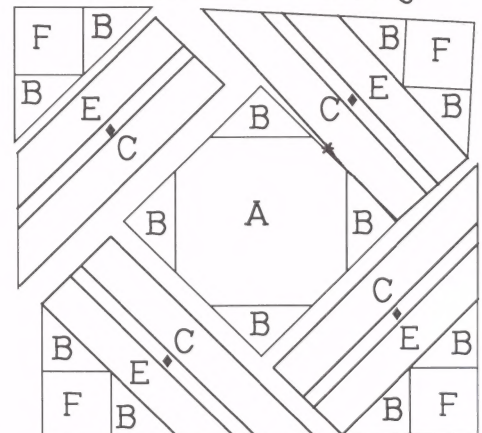
Block Y



Block Z



Blocks Y & Z Piecing



* Partial Seam ♦ D

BLOCK SIZE: 15"

QUILT SIZE: 58 $\frac{3}{4}$ " x 58 $\frac{3}{4}$ "

Wall Quilt

QUILT REQUIRES:

5 Y Blocks, 4 Z Blocks

YARDAGE: (44" fabric)

White Solid ♦ . . 1 $\frac{1}{2}$ yds.

4 borders★ 1" x 52 $\frac{3}{4}$ "

45 G

Yellow Solid Scraps

9 H

Lt. Tan Print . . . 1 $\frac{1}{2}$ yds.

4 borders★ 2" x 50 $\frac{1}{2}$ "

20 C, 16 E

Dk. Tan Print 5 $\frac{1}{8}$ yd.

16 C, 20 E

Lt. Pink Print 5 $\frac{1}{8}$ yd.

9 A, 16 F

Dk. Pink Print 1 $\frac{1}{4}$ yd.

20 F

Rose Print 1 $\frac{1}{2}$ yds.

4 borders★ 1 $\frac{3}{8}$ " x 52 $\frac{1}{4}$ "

36 D, 18 I, 9 Jr

Med. Green Prt. . . 1 $\frac{1}{4}$ yd.

48 B

Dk. Green Prt. . . 1 $\frac{3}{4}$ yds.

4 borders★ 5" x 61 $\frac{1}{4}$ "

binding 7 $\frac{1}{8}$ yds. x 1 $\frac{1}{2}$ "

bias for stems $\frac{3}{4}$ yd. x $\frac{5}{8}$ "

60 B, 18 J, 9 Jr, 36 K

Embroidery Floss

1 skein dark green (optional)

Lining 3 $\frac{5}{8}$ yds.

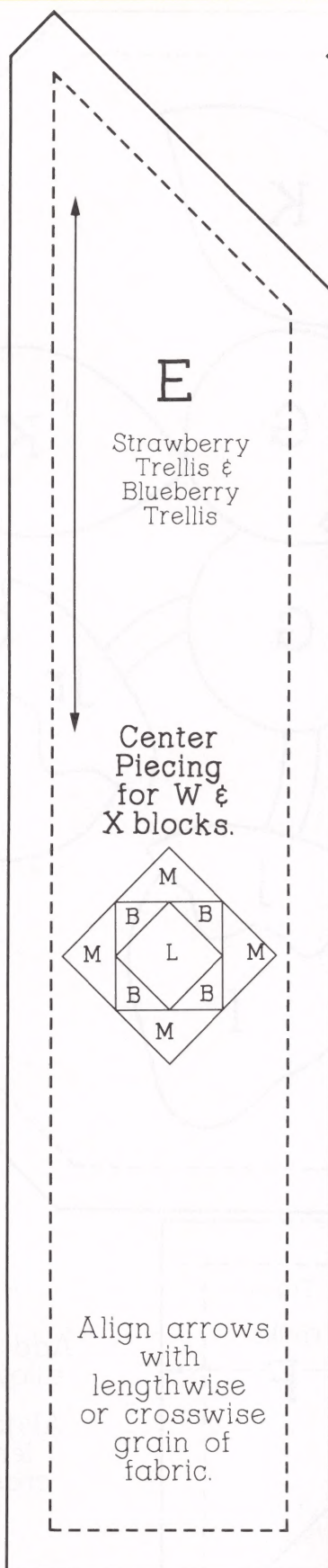
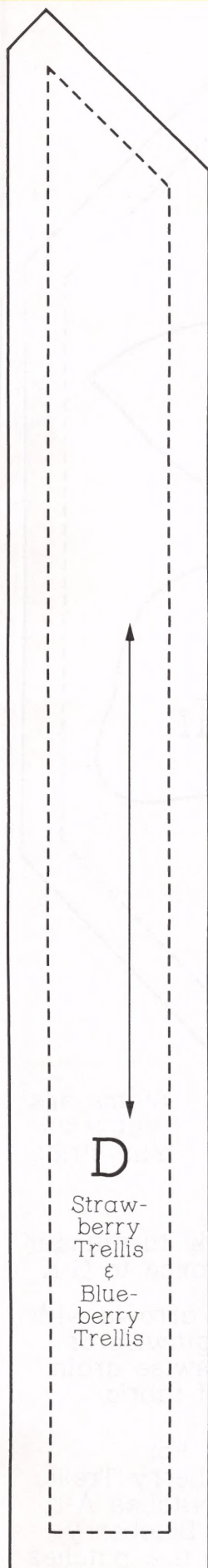
Batting 62 $\frac{3}{4}$ " x 62 $\frac{3}{4}$ "

TECHNIQUES: machine or
hand piecing, hand applique,
embroidery, hand quilting.

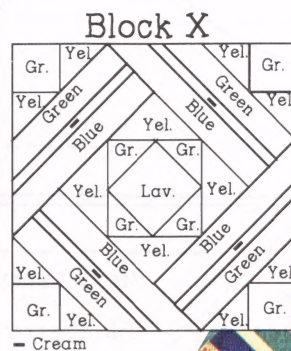
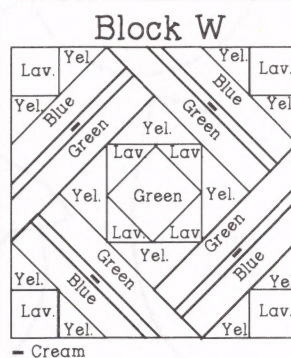
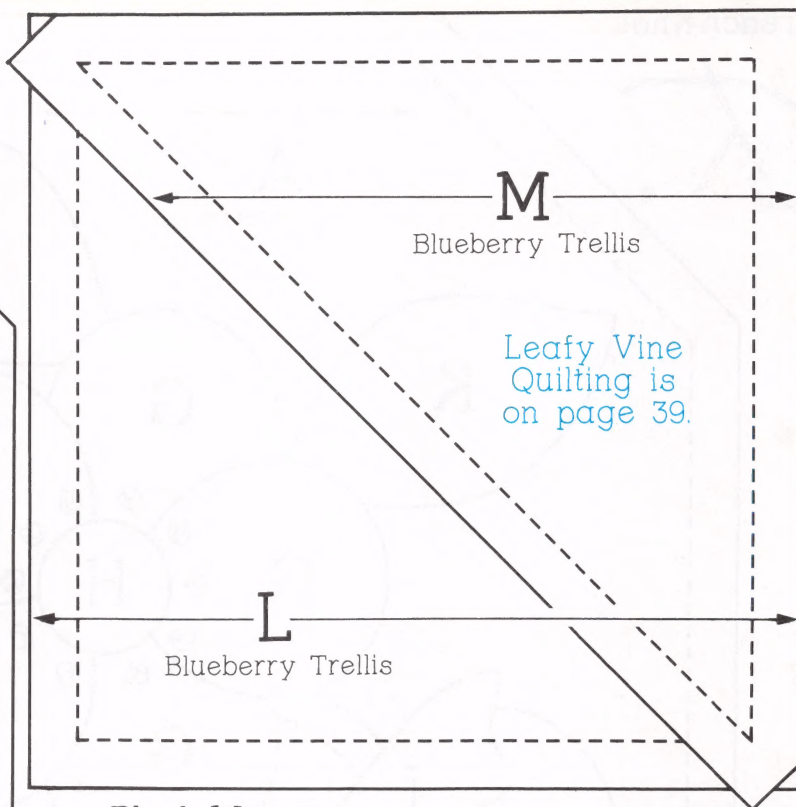
★ See the boxed copy on page 7.

♦ If white border strips are cut
crosswise and pieced, only $\frac{1}{4}$ yard
is required.

Assembly begins on page 40.

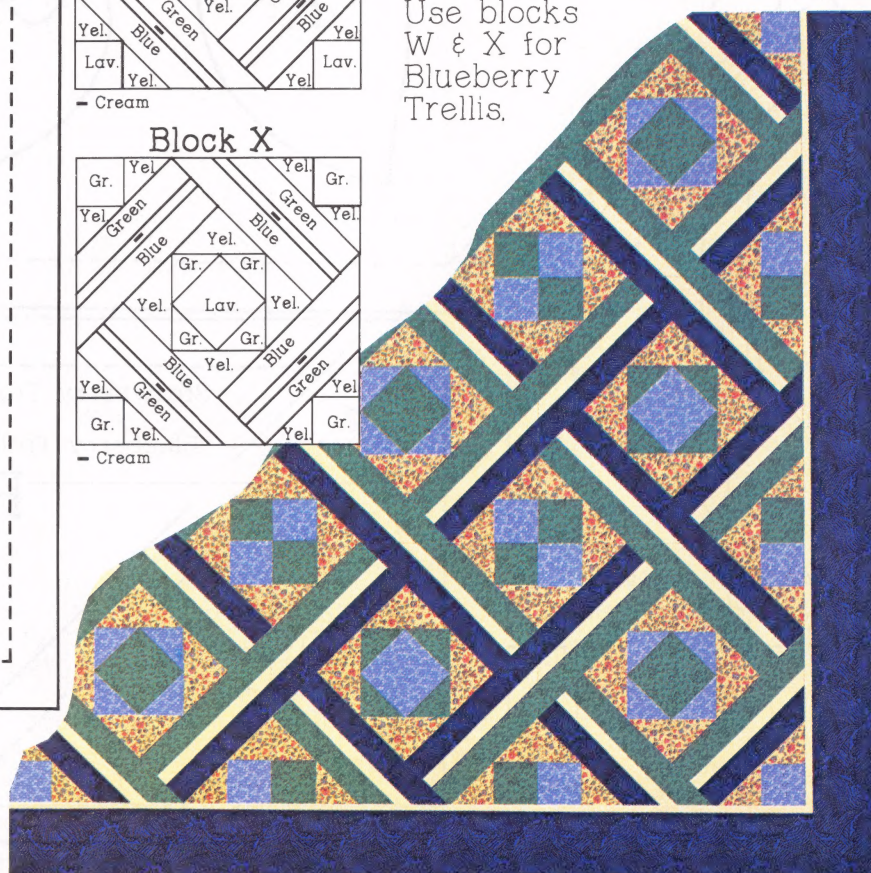


Yardage
requirements
and assembly
begin on page 40.

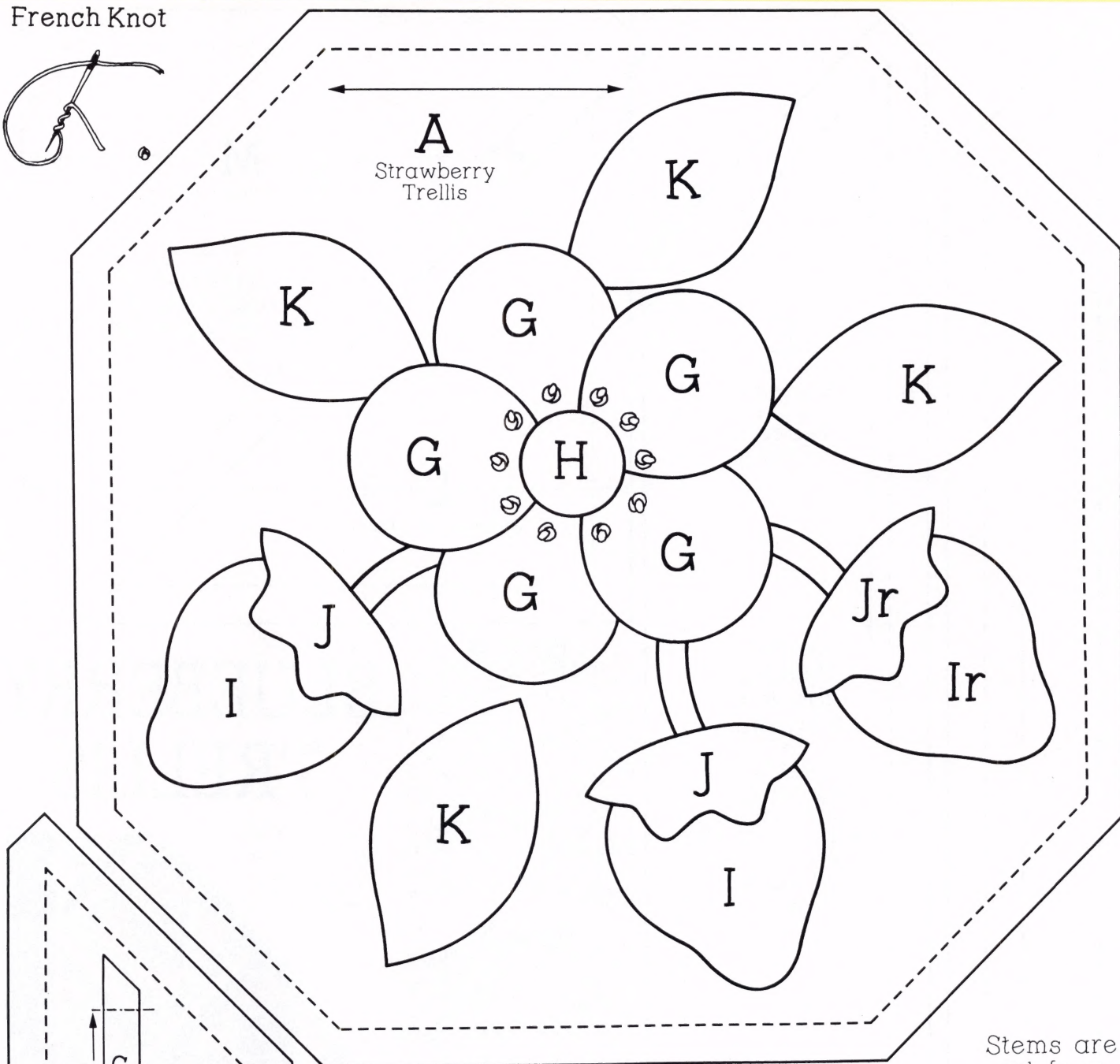
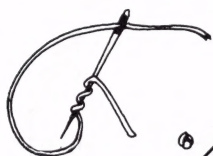


BLUEBERRY TRELLIS

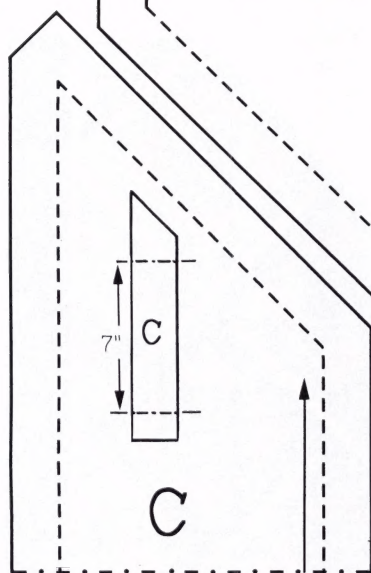
Use blocks
W & X for
Blueberry
Trellis.



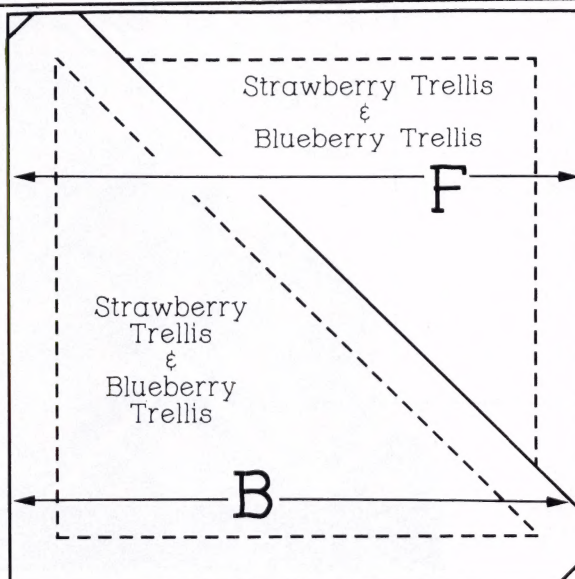
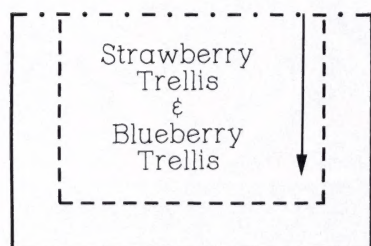
French Knot



Stems are cut from bias strips.



Add 7" between dot-dash lines.



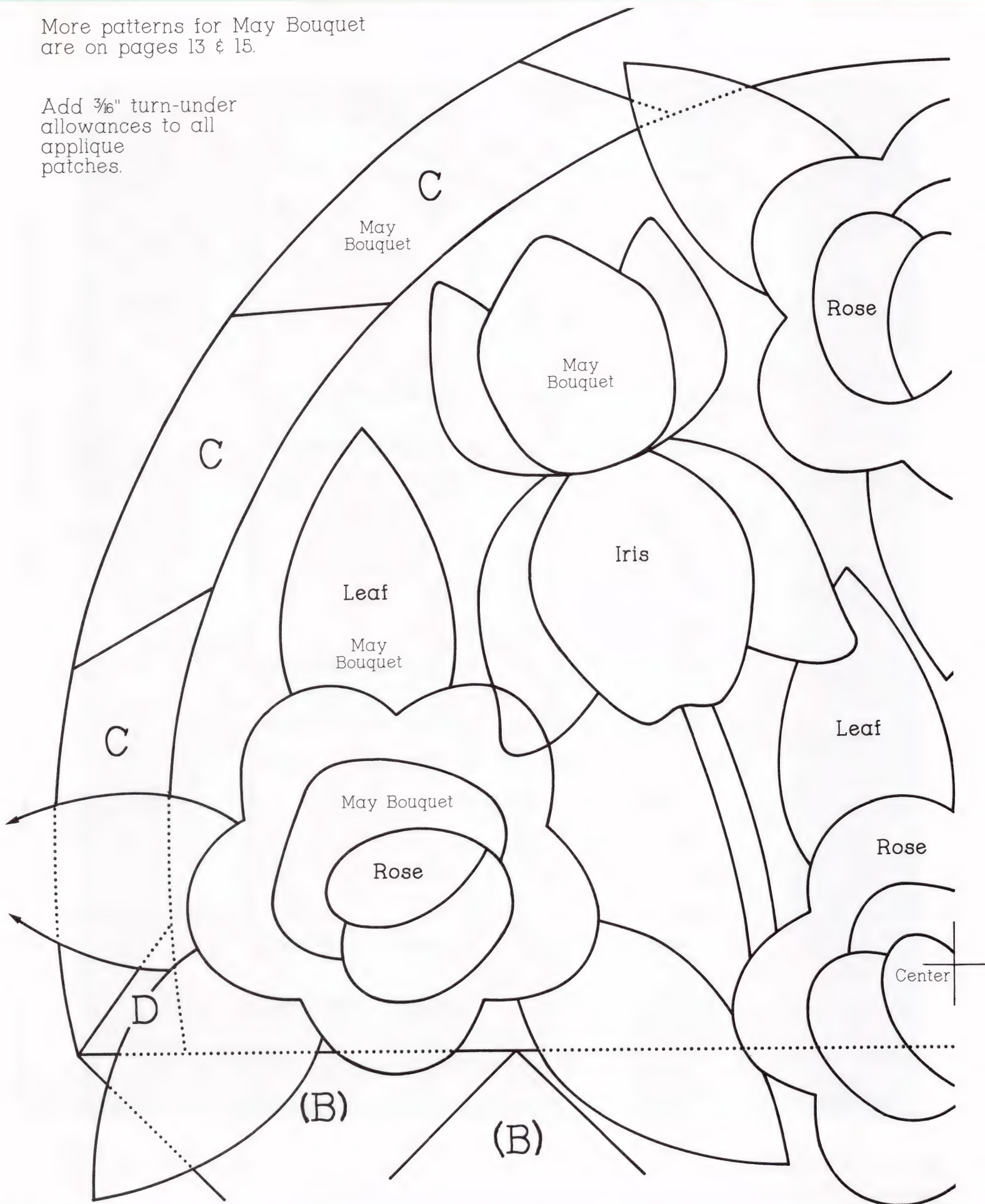
Add $\frac{3}{16}$ " turn-under allowance to G-K.

Align arrows with lengthwise or crosswise grain of fabric.

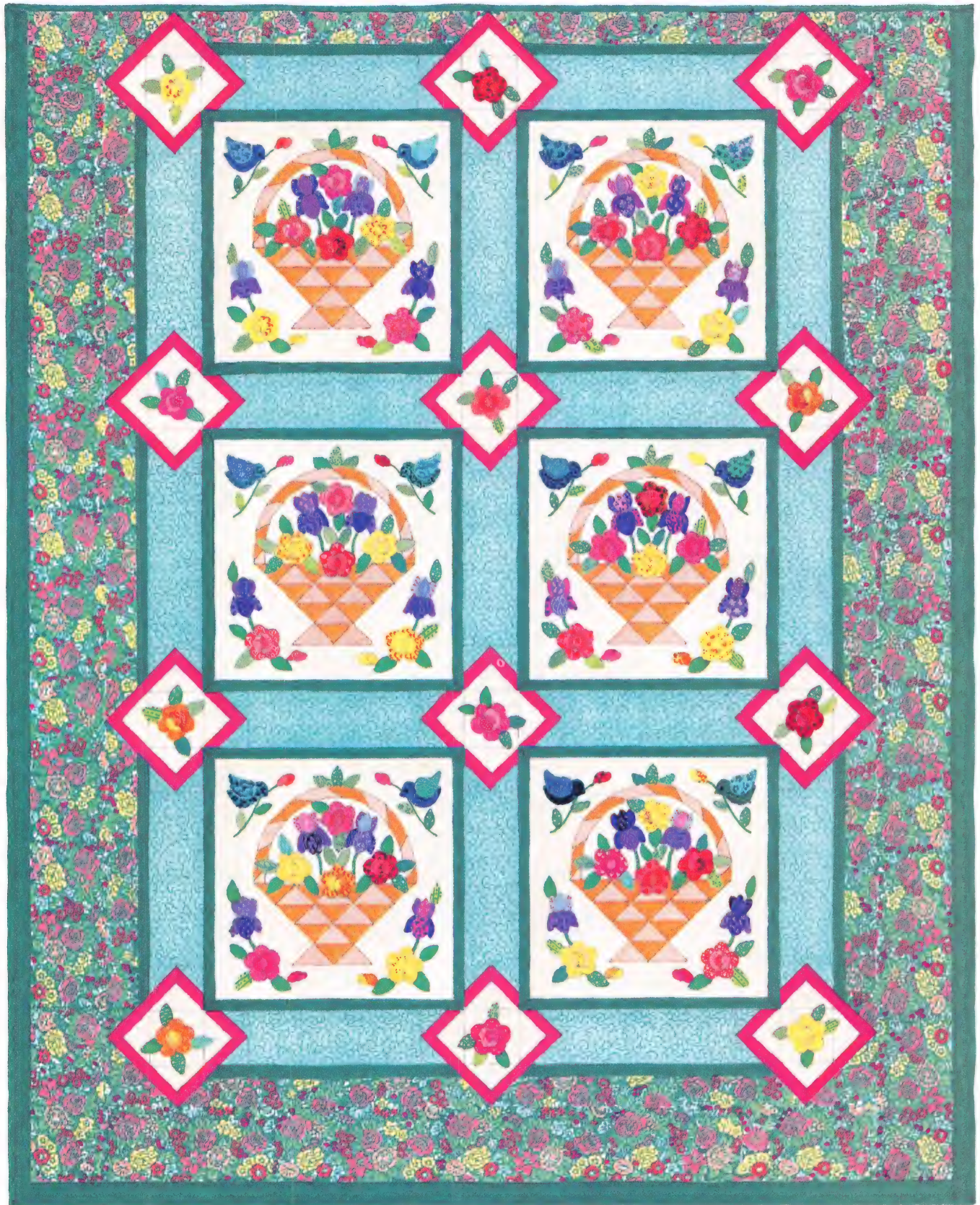
For Strawberry Trellis use patches A-K.
For Blueberry Trellis use patches B-F, L, & M.

More patterns for May Bouquet
are on pages 13 & 15.

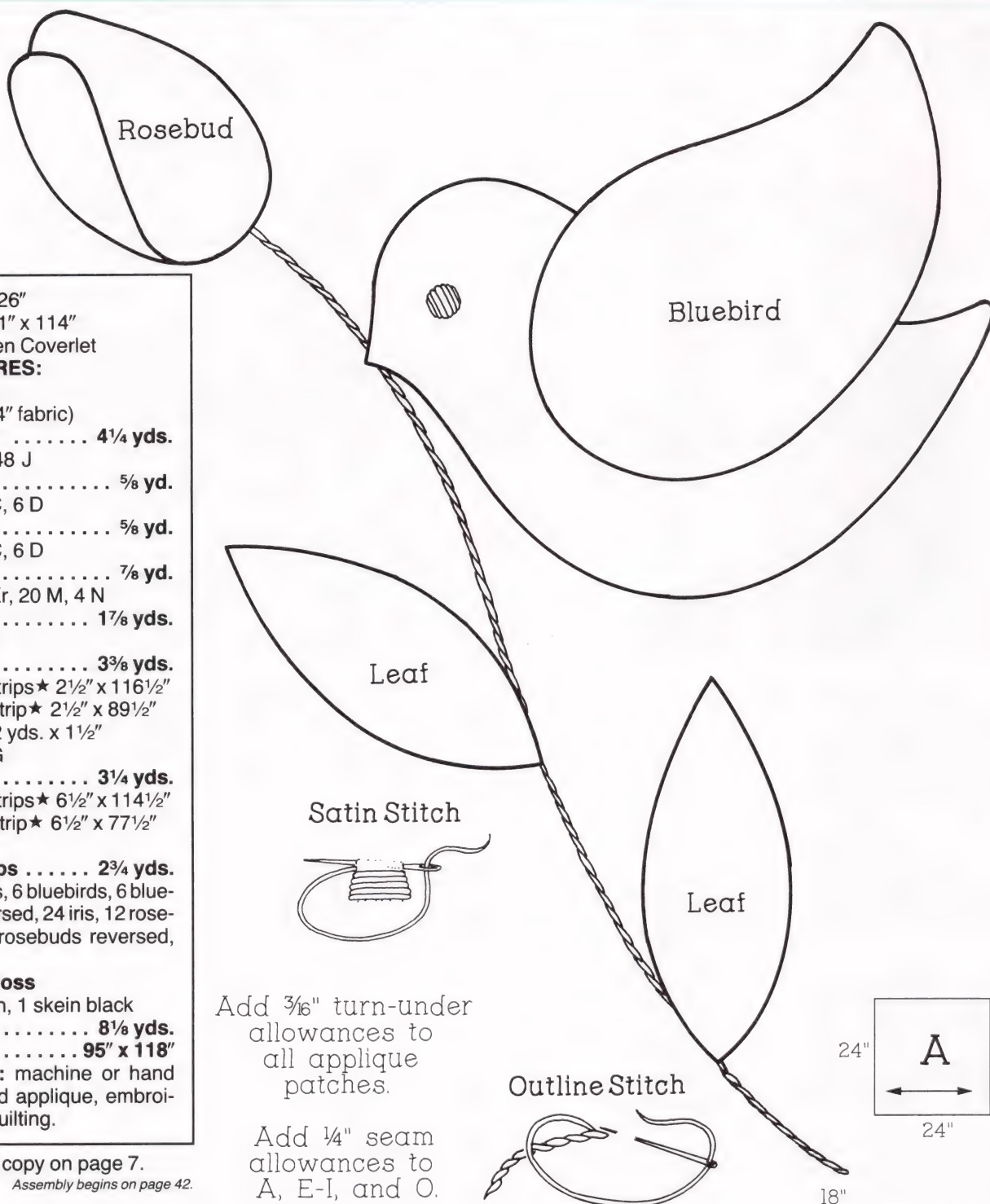
Add $\frac{3}{16}$ " turn-under
allowances to all
applique
patches.



MAY BOUQUET



Handsome pieced baskets abound filled with appliqued blossoms, while bluebirds hover with their offerings of flower buds to grace the large blocks of this splendid quilt. Nosegays set in the background add dimension and energy. Select scraps of richly colored prints to make the flowers bloom. The addition of a wide floral border will suggest the flower beds from which the bouquets were gathered. Instructions for the pillow shams to complete this ensemble can be found on page 14.



BLOCK SIZE: 26"

QUILT SIZE: 91" x 114"

Double/Queen Coverlet

QUILT REQUIRES:

6 Blocks

YARDAGE: (44" fabric)

Cream Print 4 1/4 yds.

6 A, 12 I, 48 J

Tan Solid 5/8 yd.

48 B, 24 C, 6 D

Gold Solid 5/8 yd.

60 B, 24 C, 6 D

Rose Solid 7/8 yd.

34 K, 34 Kr, 20 M, 4 N

Aqua Print 1 7/8 yds.

17 F, 68 L

Teal Solid 3 3/8 yds.

2 border strips★ 2 1/2" x 116 1/2"

1 border strip★ 2 1/2" x 89 1/2"

binding 12 yds. x 1 1/2"

24 E, 10 G

Teal Print 3 1/4 yds.

2 border strips★ 6 1/2" x 114 1/2"

1 border strip★ 6 1/2" x 77 1/2"

10 H, 4 O

Bright Scraps 2 3/4 yds.

210 leaves, 6 bluebirds, 6 blue-

birds reversed, 24 iris, 12 rose-

buds, 12 rosebuds reversed,

48 roses

Embroidery Floss

1 skein green, 1 skein black

Lining 8 1/8 yds.

Batting 95" x 118"

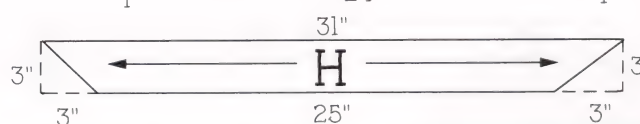
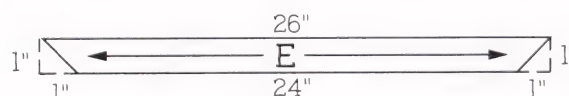
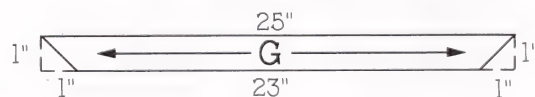
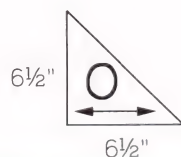
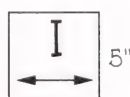
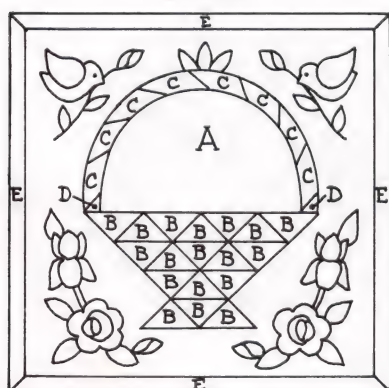
TECHNIQUES: machine or hand
piecing, hand applique, embroi-
dering, hand quilting.

Add 3/16" turn-under
allowances to
all applique
patches.

Add 1/4" seam
allowances to
A, E-I, and O.

More patterns for
May Bouquet are
on pages 11 & 15.

Block

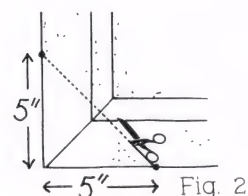
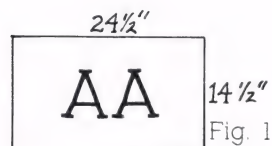
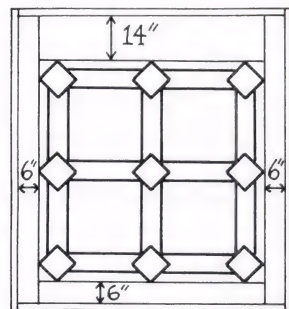




Pillowcases and shams made especially to match a particular quilt can add a final touch of charm and elegance. The pillow treatment can be as simple as adding a bit of applique to a purchased pillowcase as shown on page 33 for *Dolphin Bay*. Or it can be as elaborate as the queen-size pillow shams for *May Bouquet* shown above.

MAY BOUQUET QUILT VARIATION

So that the appliqued basket blocks will not be covered by the pillow shams, we have designed a May Bouquet quilt that eliminates the top row of baskets and replaces it with a wide plain border. With the time saved, you will be able to devote the time needed for the shams.



The yardage required for this alternate quilt and the pillow shams is the same as if making the quilt shown on page 12, with this difference: You need a total of $4\frac{3}{8}$ yards teal print. Cut the borders as follows: From teal solid cut 2 borders $2\frac{1}{2}$ x $101\frac{1}{2}$ " and 2 borders $2\frac{1}{2}$ x $89\frac{1}{2}$ ". From teal print cut 1 border $14\frac{1}{2}$ x $77\frac{1}{2}$ ", 1 border $6\frac{1}{2}$ x $77\frac{1}{2}$ ", and 2 borders $6\frac{1}{2}$ x $97\frac{1}{2}$ ".

Referring to quilt diagram on this page and diagrams on pages 13 and 15, make 4 basket blocks, 12 sash units, and 8 border units. Refer to assembly on page 42 for applique instructions. Join blocks and sashes to make 2 block rows. Join sashes and I's to make 3 sash rows. Join rows. Join 2 border units and 3 J's and sew to side of quilt. Repeat for all sides. Add N's and O's to corners.

Sew the $14\frac{1}{2}$ "-wide teal print border to top of quilt and the $6\frac{1}{2}$ " x $77\frac{1}{2}$ " teal print border to bottom of quilt. Sew $6\frac{1}{2}$ x $97\frac{1}{2}$ " teal print strips to sides. Sew short teal solid borders to top and bottom and long teal solid borders to sides. Follow finishing instructions for *May Bouquet* on page 43.

PILLOW SHAMS

For queen-size shams, cut 2 AA's $24\frac{1}{2}$ x $14\frac{1}{2}$ " from cream solid (Fig. 1). The dimensions given include seam allowances. Applique the flowers from the basket, 2 birds, and 2 extra rosebuds as shown in illustration at left and in Fig. 6.

Next, add frames of teal solid and aqua print. Matching centers, sew a $1\frac{1}{2}$ x $16\frac{1}{2}$ " teal solid strip to a $2\frac{1}{2}$ x $20\frac{1}{2}$ " aqua print strip. Sew to side of AA. Repeat for other side. Sew a $1\frac{1}{2}$ x $26\frac{1}{2}$ " teal solid strip to a $2\frac{1}{2}$ x $30\frac{1}{2}$ " aqua print strip. Sew to top. Repeat for bottom. Miter corners.

Referring to Fig. 2, measure and mark 5" from each corner as shown. Draw a diagonal line from dot to dot and trim off corner. On each corner sew on a rose solid strip that is $1\frac{1}{2}$ x $8\frac{1}{2}$ " (Fig. 3). Press pink strip open and trim ends.

Cut 2 backing panels each $12\frac{1}{2}$ x $30\frac{1}{2}$ ". The panels will overlap in the middle to form an opening through which the pillow can be inserted. Hem as follows: Press under $\frac{1}{4}$ " on one long edge, then press under another $\frac{1}{4}$ ". Topstitch close to edge. Repeat for other panel. Position panels on top of appliqued pillow top, right sides

cont. on page 46

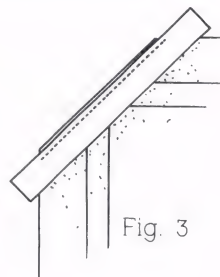


Fig. 3

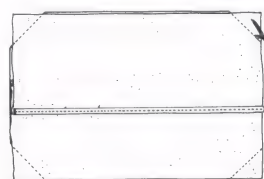


Fig. 4

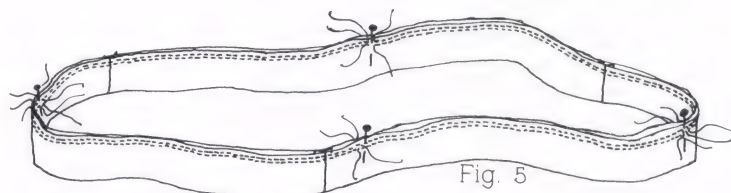


Fig. 5

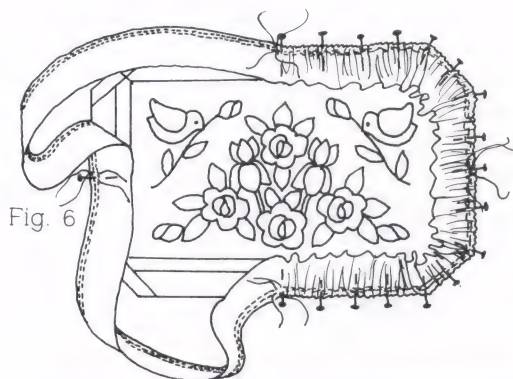
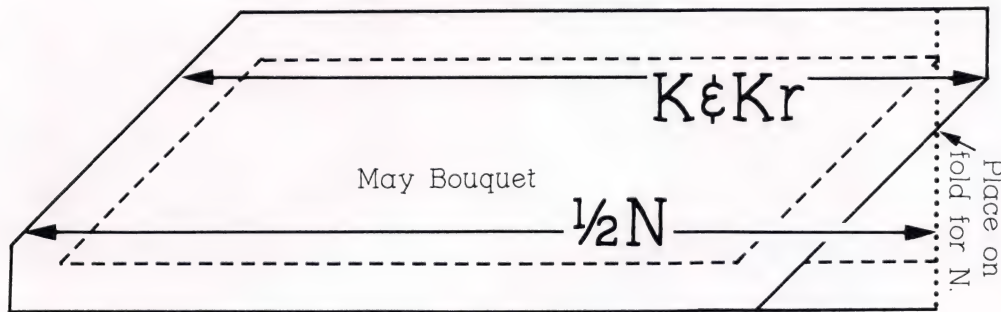
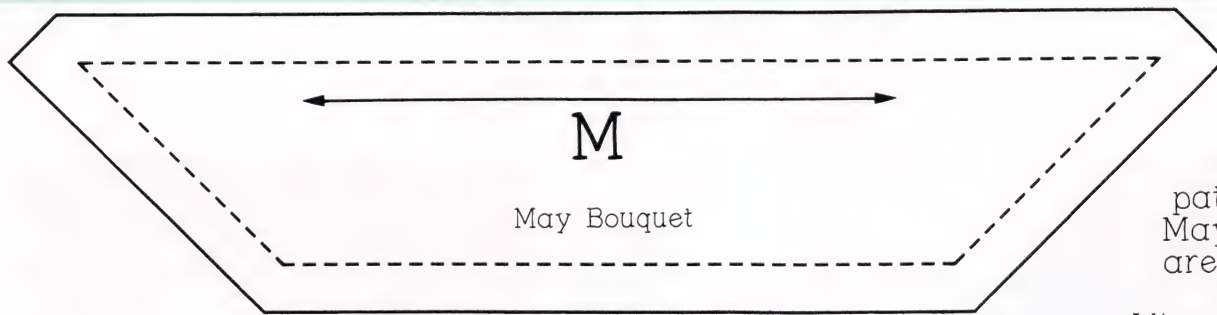
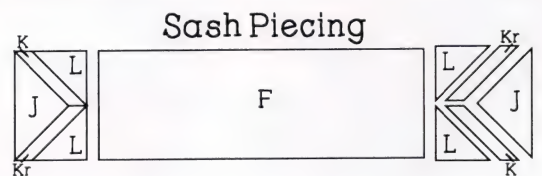
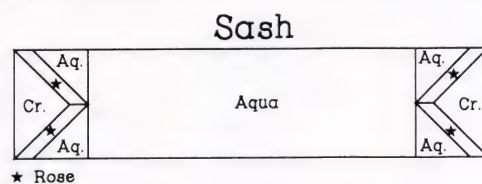
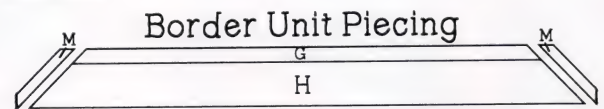
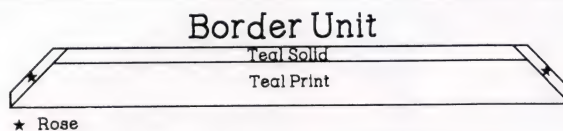
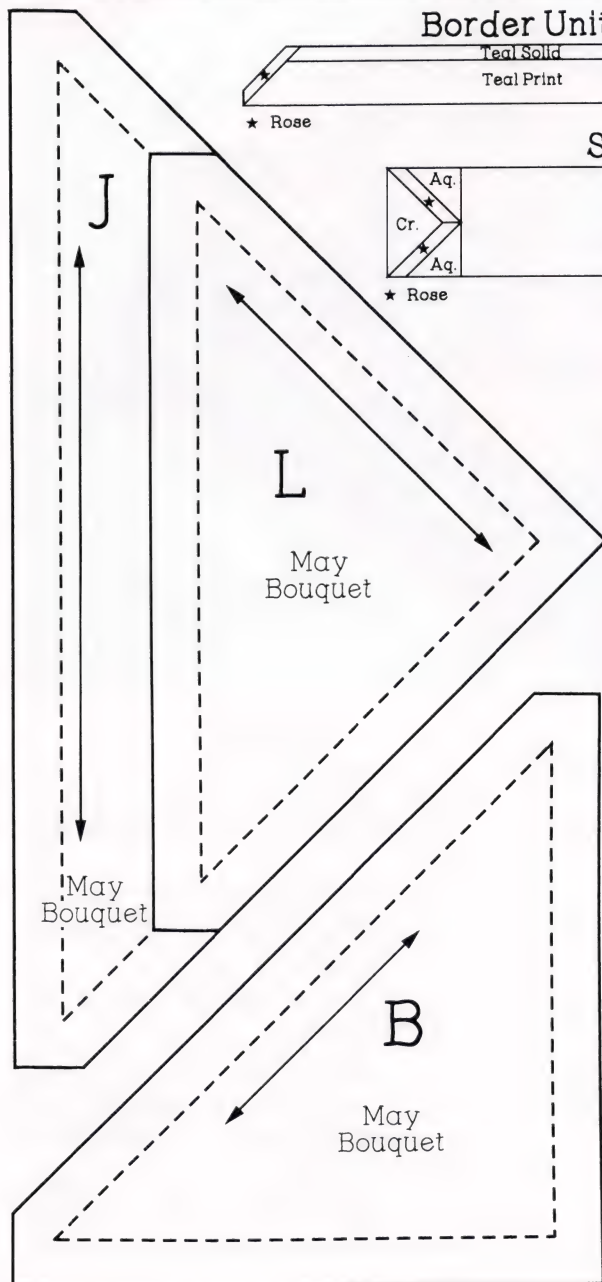


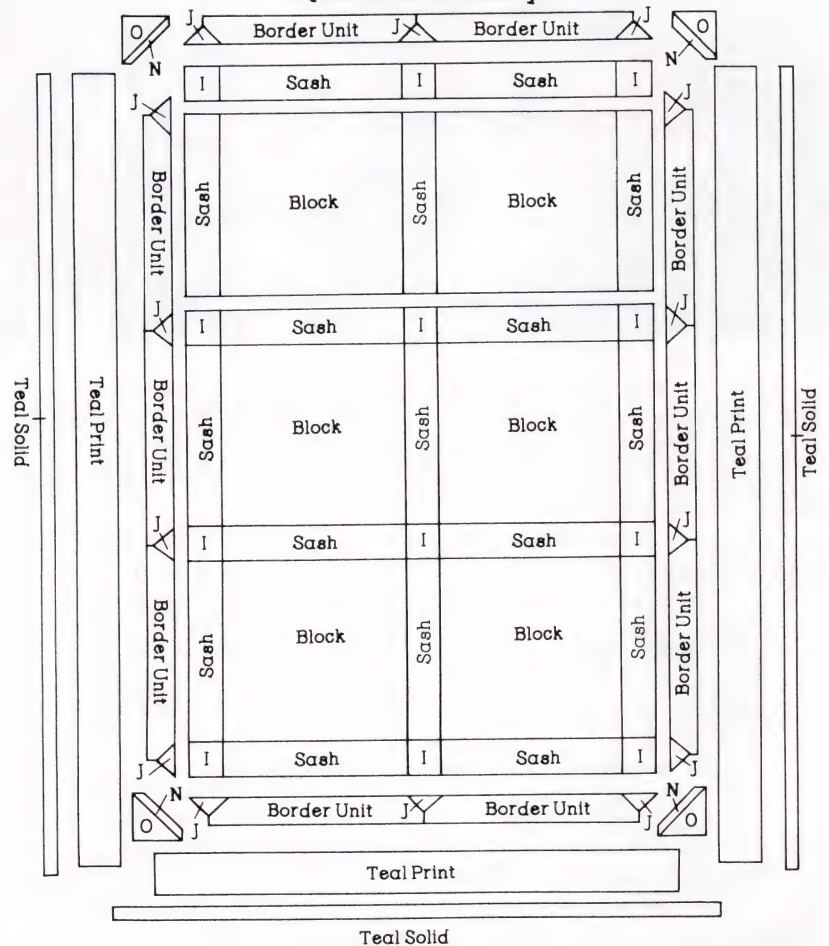
Fig. 6



More patterns for May Bouquet are on pages 11 & 13.
Align arrows with lengthwise or crosswise grain of fabric.



Quilt Assembly



FISH FLASH

WITH RIPPLE QUILTING



Did you ever dream of diving in the cool sea on a hot afternoon? Fish dart through deep blue waters, flashing their bright colors as they whip past. Ahhh, to dream . . . Well, you can make your own underwater world. Choose light, medium, and dark shades of brilliant prints for the fish and set them in a random arrangement to create your deep-sea escape. If you'd like to use the fabrics illustrated here, see *Material Pleasures* on the back cover for more information.

BLOCK SIZE: 7"

QUILT SIZE: 73 $\frac{3}{8}$ " x 103 $\frac{1}{8}$ "

Twin Coverlet

QUILT REQUIRES:

93 Blocks

YARDAGE: (44" fabric)

Blue Print 4 $\frac{1}{2}$ yds.

2 border strips★ 4" x 105 $\frac{5}{8}$ "

2 border strips★ 4" x 75 $\frac{7}{8}$ "

binding 10 $\frac{1}{4}$ yds. x 1 $\frac{1}{2}$ "

93 A, 186 D, 30 E

Bright Scraps 3 $\frac{3}{4}$ yds.

93 A, 93 B, 93 C

Yellow Print $\frac{3}{4}$ yd.

2 piping strips◇ 1" x 98 $\frac{5}{8}$ "

2 piping strips 1" x 68 $\frac{7}{8}$ "

Teal Print 2 $\frac{7}{8}$ yds.

2 border strips★ 4" x 98 $\frac{5}{8}$ "

2 border strips★ 4" x 68 $\frac{7}{8}$ "

Lining 6 $\frac{1}{8}$ yds.

Batting 77 $\frac{3}{8}$ " x 107 $\frac{1}{8}$ "

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 7.

◇ If using purchased piping, 9 $\frac{1}{4}$ yards are needed.

ASSEMBLY

① Referring to block diagram on next page, make 93 blocks, arranging light, medium, and dark colors as desired.

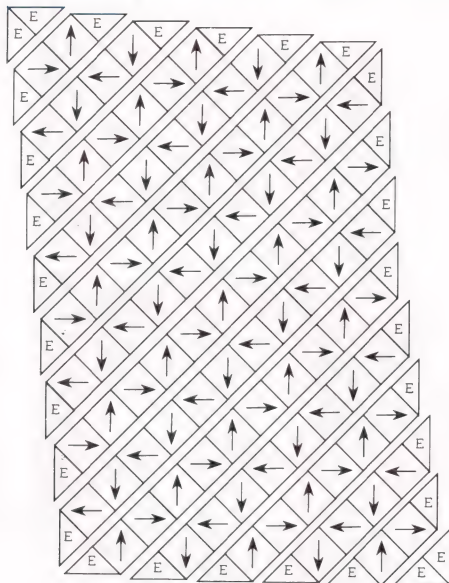
② Referring to quilt assembly diagram, arrange blocks in diagonal rows, adding E patches at ends of each row. Join blocks in rows. Join rows.

③ Add remaining E's at corners to complete quilt top.

④ Add borders, referring to directions and Figs. 2-4 for making and inserting piping given in the feature on page 6. Miter corners. Trim excess from seam allowances.

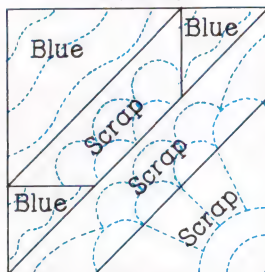
⑤ Mark quilting motif in patches A-E. Quilt as marked. Quilt in-the-ditch around all other patches. Quilt border as desired.

Quilt Assembly

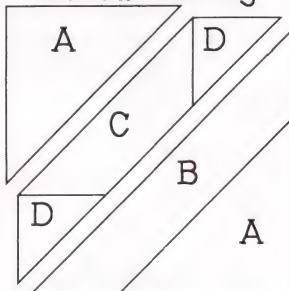


Note:  = 

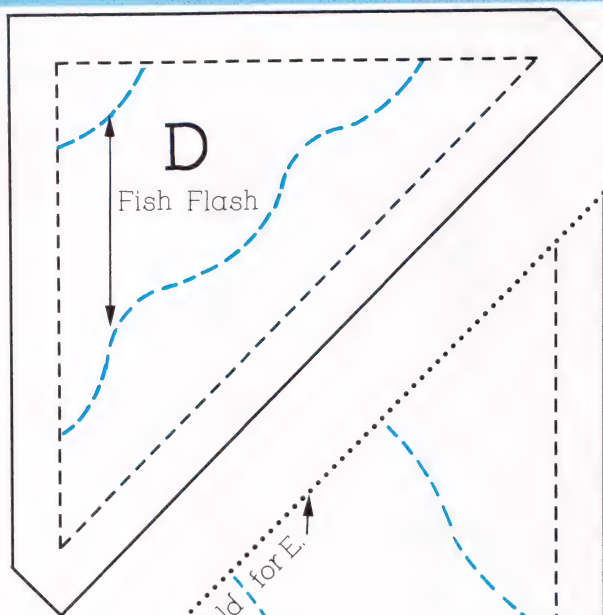
Block



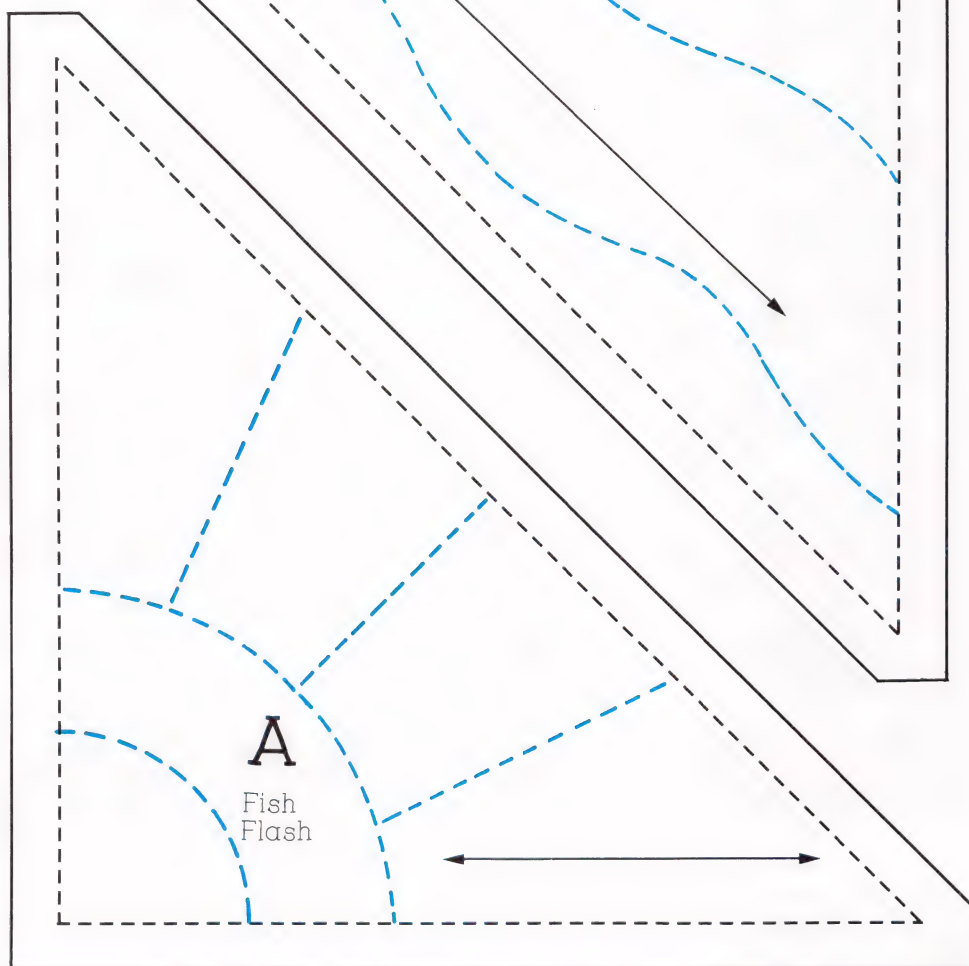
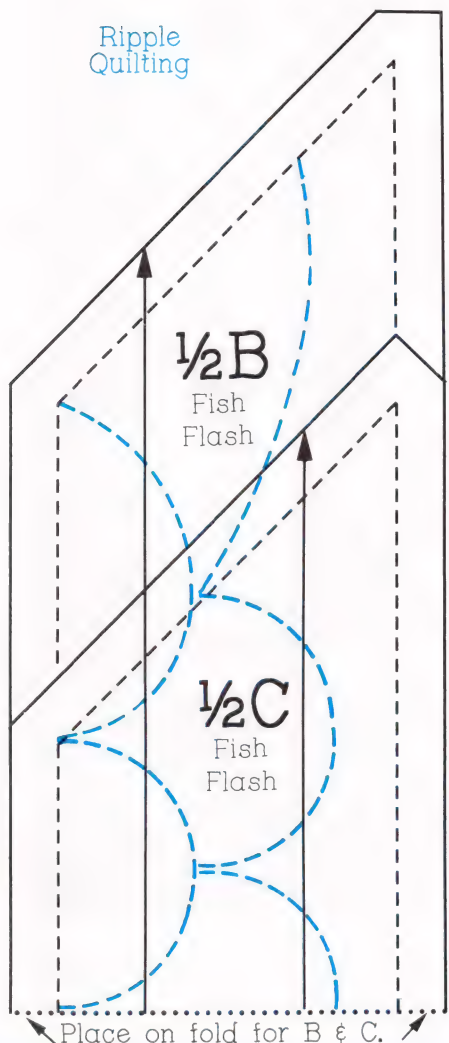
Block Piecing



Align arrows with lengthwise or crosswise grain of fabric.



Ripple Quilting



GRANDFATHER'S FLOWER GARDEN



This QUILTMAKER Design Contest winner by Nannette Moore of Daytona Beach, Florida, has the splendid abundance we associate with old-time perennial flower gardens. Pictured here in a pleasant harmony of lavender, blue, and green sparked with peach and apricot, the pattern also would make an exciting scrap quilt made with richly colored prints on a cream background or with old-timey look-alike prints so very much in keeping with the quilt's traditional mood. For further information on the ongoing QUILTMAKER Design Contest, see page 38.

BLOCK SIZE: 12 $\frac{3}{4}$ "

QUILT SIZE: 90" x 108"

Double/Queen Coverlet

QUILT REQUIRES:

12 V Blocks, 6 W Blocks, 21 X Blocks, 21 Y Blocks, 4 Z Blocks, 4 Corner Units, 10 Side Units

YARDAGE: (44" fabric)

White Print 1 $\frac{1}{4}$ yds.

48 A, 48 C, 48 D

Yellow Print $\frac{3}{4}$ yd.

65 A, 24 B, 24 Br

Pink Print 2 $\frac{1}{8}$ yds.

4 border strips☆ 2" x 72 $\frac{1}{2}$ "

4 border strips☆ 2" x 54 $\frac{1}{2}$ "

binding 11 $\frac{1}{2}$ yds. x 1 $\frac{1}{2}$ "

48 A, 24 B, 24 Br, 16 P

Lavender/Pink Print . . . 3 yds.

2 border strips☆ 3 $\frac{1}{2}$ " x 102 $\frac{1}{2}$ "

2 border strips☆ 3 $\frac{1}{2}$ " x 84 $\frac{1}{2}$ "

65 A, 41 B, 41 Br, 10 F, 8 H

Lavender Print 1 $\frac{1}{8}$ yds.

92 A, 41 B, 41 Br

Blue Print 3 $\frac{3}{4}$ yds.

34 A, 40 C, 34 D, 74 I, 84 J,

42 K, 42 Kr, 42 L, 42 Lr, 42 M,

42 Mr, 84 N

Green Print 1 $\frac{1}{2}$ yds.

42 B, 42 Br, 20 E, 20 G, 42 I,

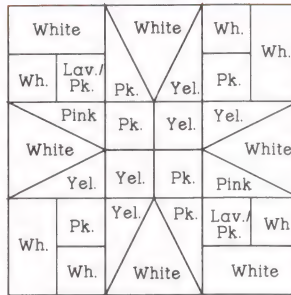
42 O, 16 Q, 4 R

Lining 8 yds.

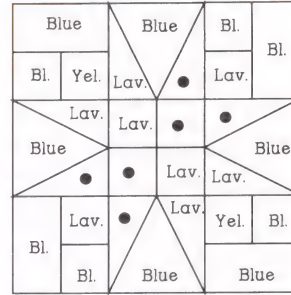
Batting 94" x 112"

TECHNIQUES: machine or hand piecing, hand quilting.

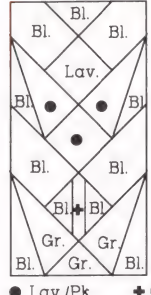
Block V



Block W



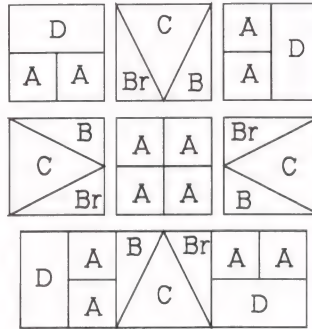
Block X



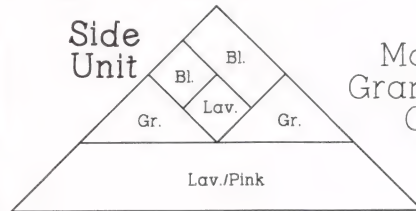
● Lav./Pink

● Lav./Pk. ♦ Gr.

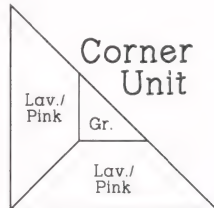
Blocks V & W Piecing



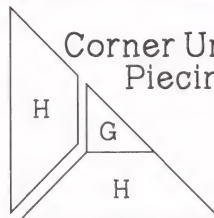
Side Unit



Corner Unit



Corner Unit Piecing

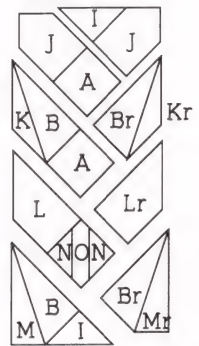


Block Y



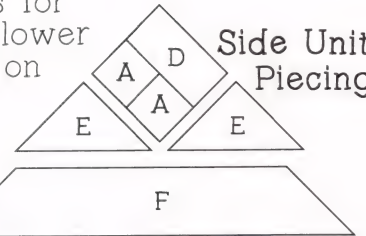
♦ Green

Blocks X & Y Piecing



More patterns for Grandfather's Flower Garden are on pages 20 & 21.

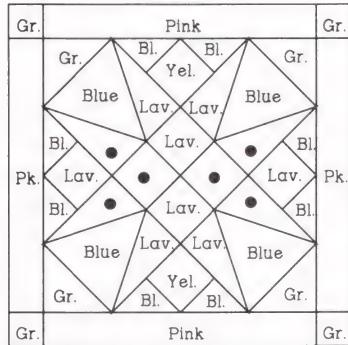
Side Unit Piecing



☆ See the boxed copy on page 7.

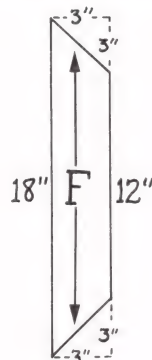
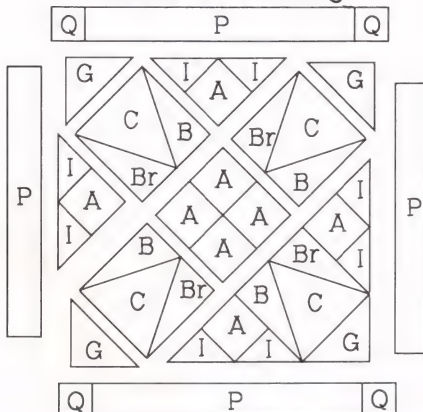
Assembly begins on page 43.

Block Z



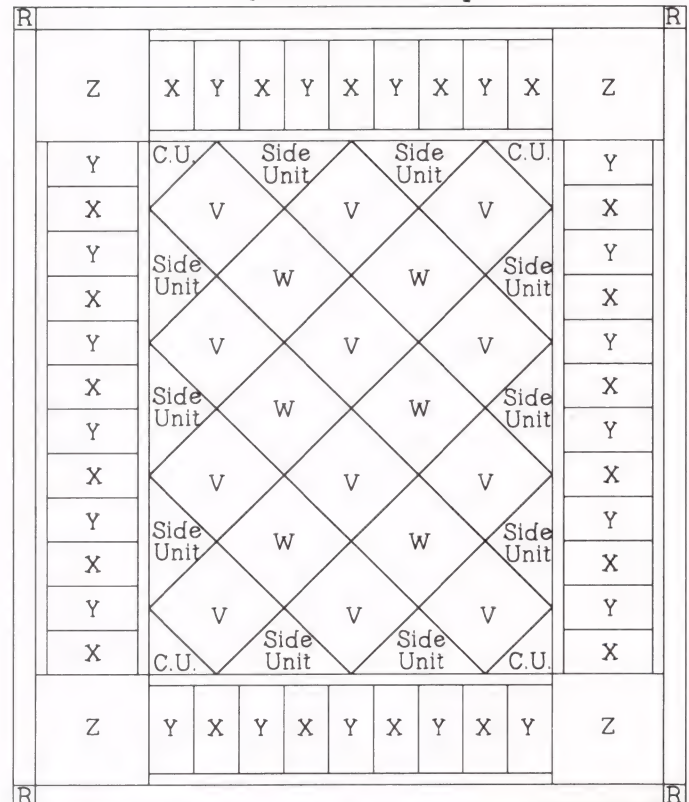
● Lav./Pk.

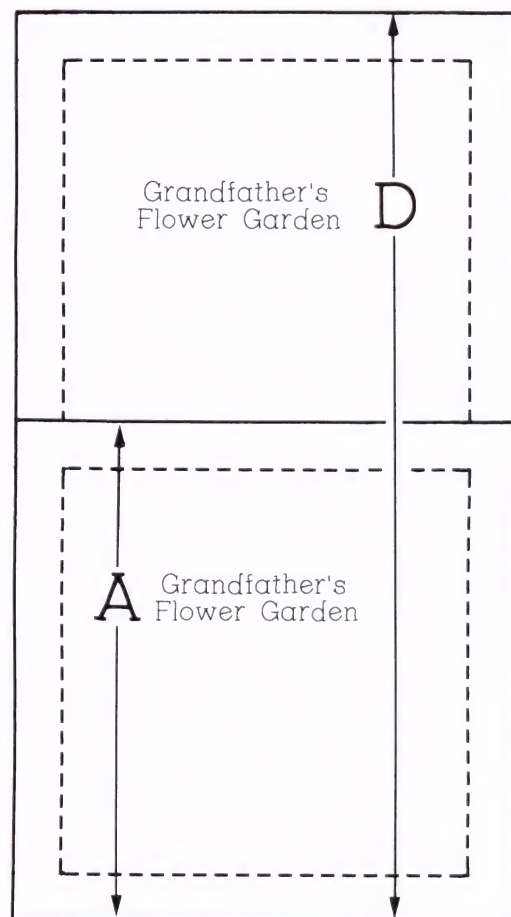
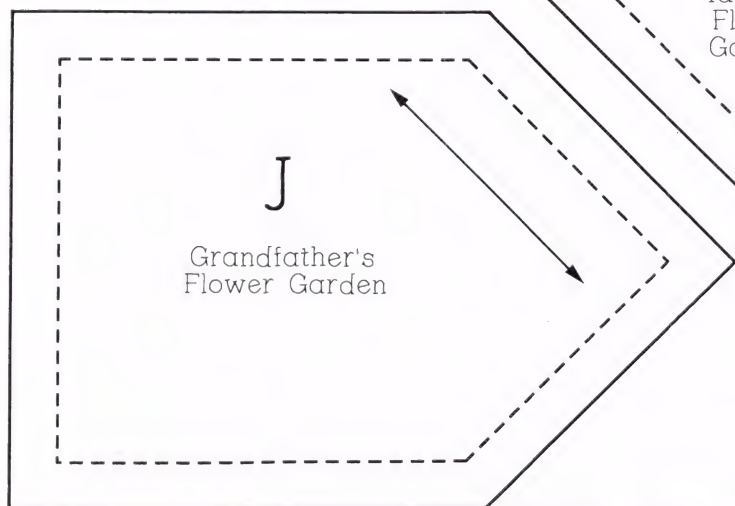
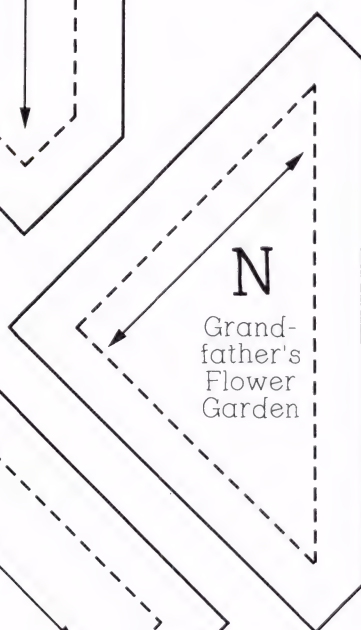
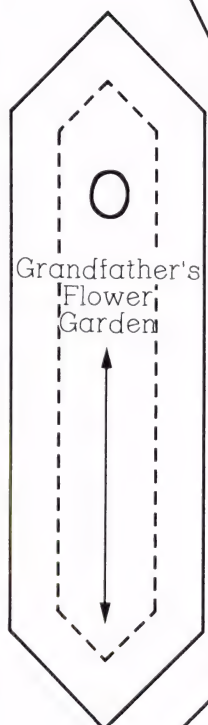
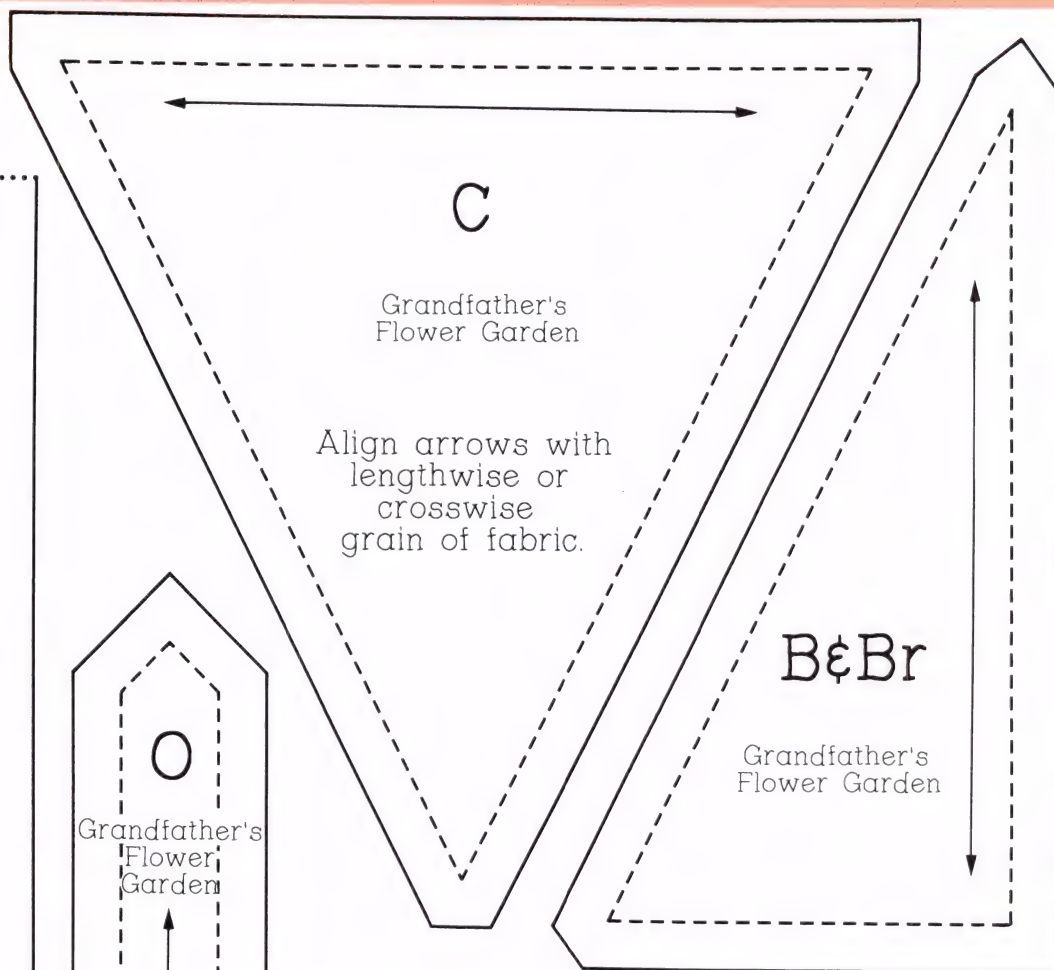
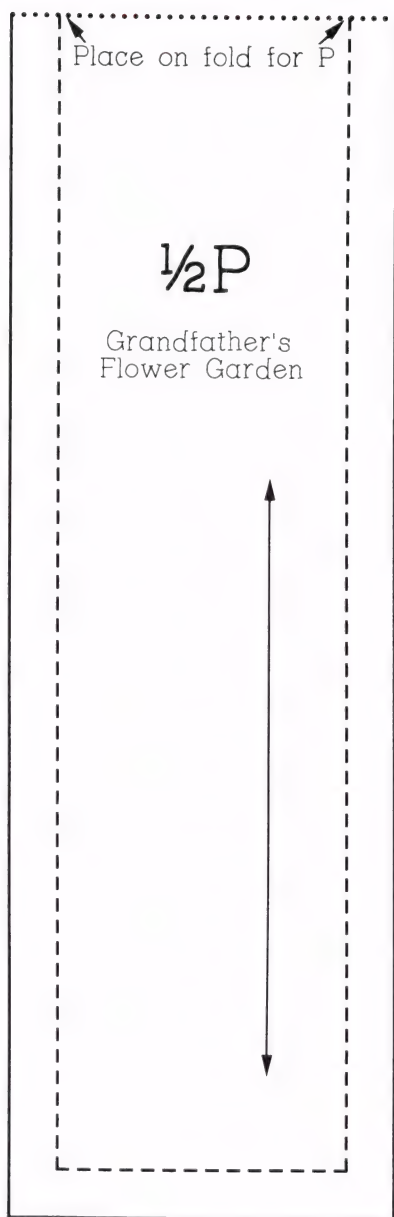
Block Z Piecing

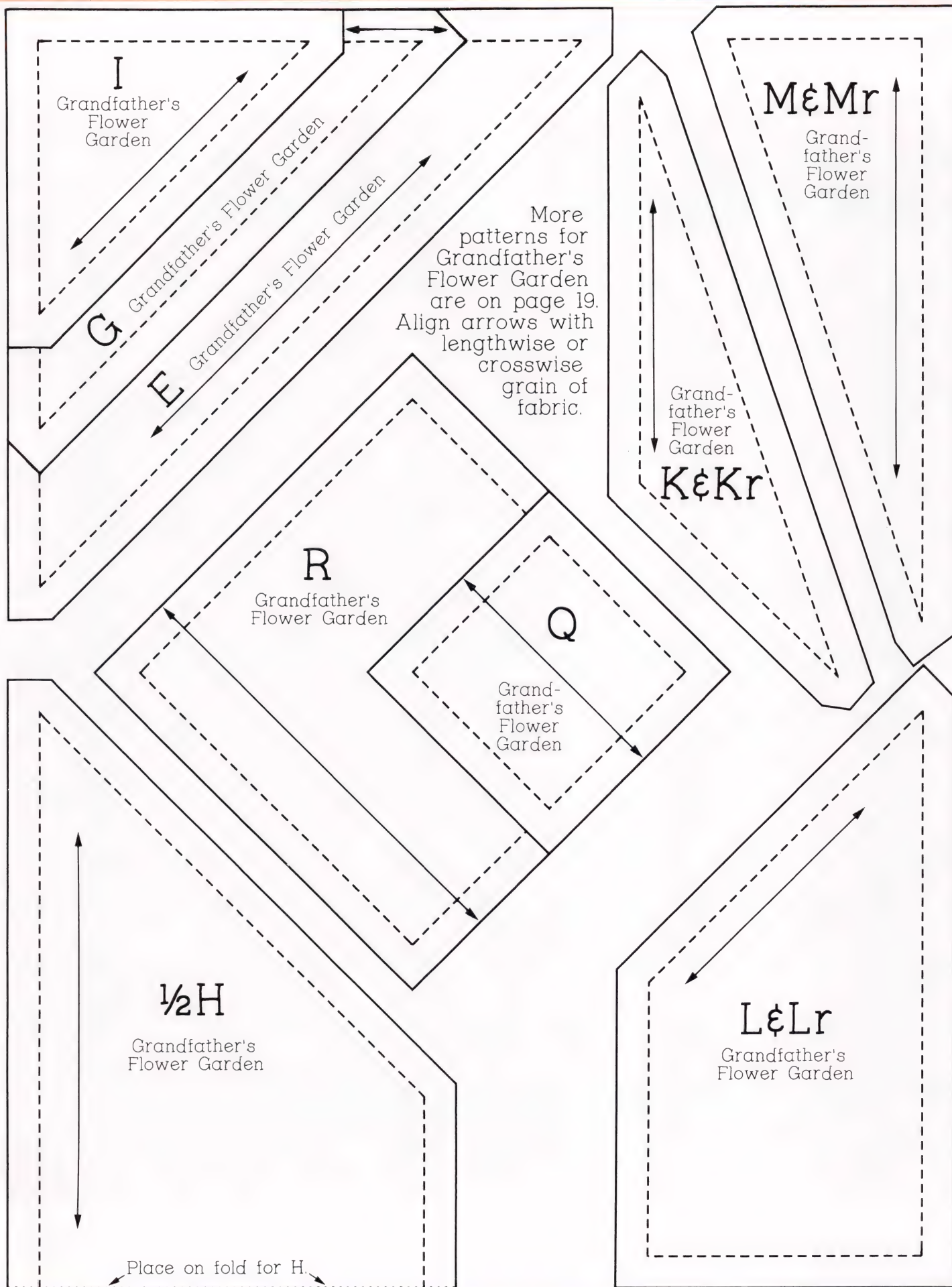


Add $\frac{1}{4}$ " seam allowances to F.

Quilt Assembly

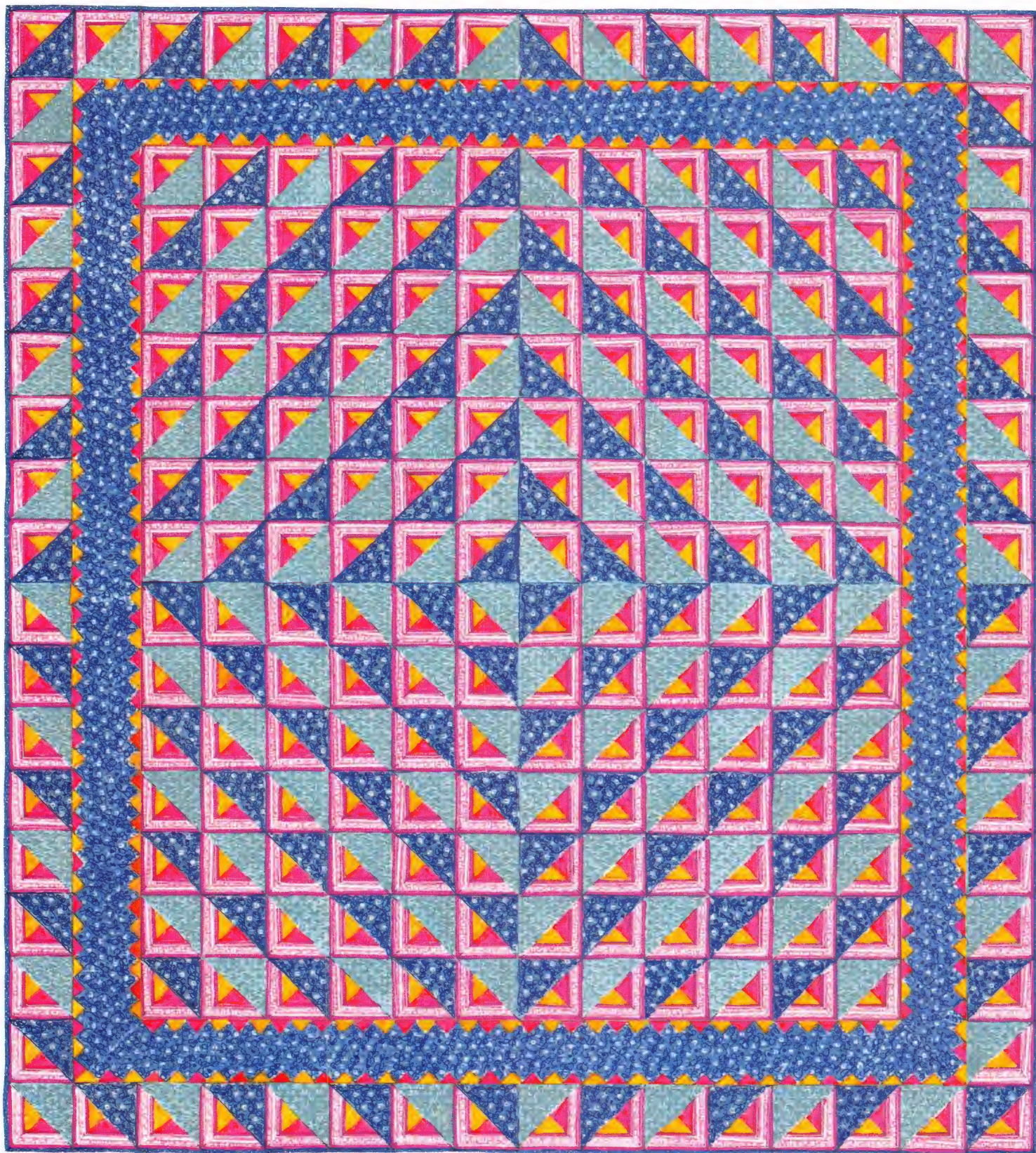






QUADRILLE

WITH TWIRL AROUND QUILTING



This energetic design imparts the merry mood and toe-tapping rhythm of a dance in 2/4 time. The complex look of the finished quilt belies its ease of construction. The piecing for this one-spool pattern is simple; it is the turning of the blocks and the added sparkle of prairie points along the border that give it so much flair. Prairie points fold as easily as 1-2-3, and the basic block is simple to master. Once you've established a rhythm to your piecing, it's almost like dancing a familiar routine. While suggested as a coverlet for a larger bed, the size shown makes a perfectly proportioned bedspread for a double bed also.

BLOCK SIZE: 6"
QUILT SIZE: 96" x 108"
 Queen/King Coverlet
YARDAGE: (44" fabric)
Gold Solid 2 yds.
 232 B, 168 D
Red Solid 2 yds.
 232 B, 168 D
Purple Stripe ♦ 3½ yds.
 464 C
Blue Print 4¾ yds.
 2 border strips☆ 6½" x 96½"
 2 border strips☆ 6½" x 84½"
 binding 11⅞ yds. x 1½"
 116 A

♦ Yardage does not include extra for matching stripes.
 ☆ See the boxed copy on page 7.

Teal Print 2 yds.
 116 A
Lining 8½ yds.
Batting 100" x 112"
TECHNIQUES: machine piecing,
 machine or hand quilting.

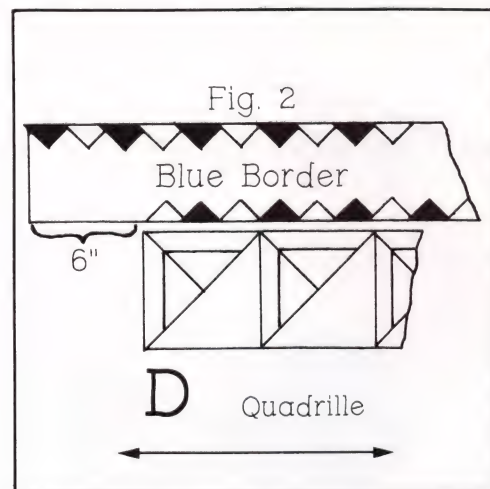
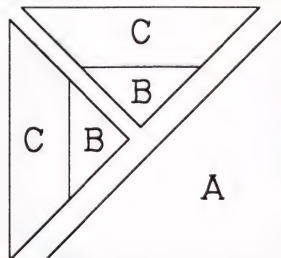
Assembly begins on page 44.

Prairie Points

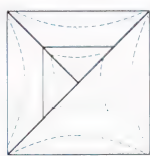
Fig. 1



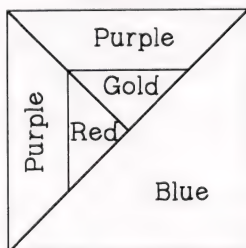
Blocks Y & Z Piecing



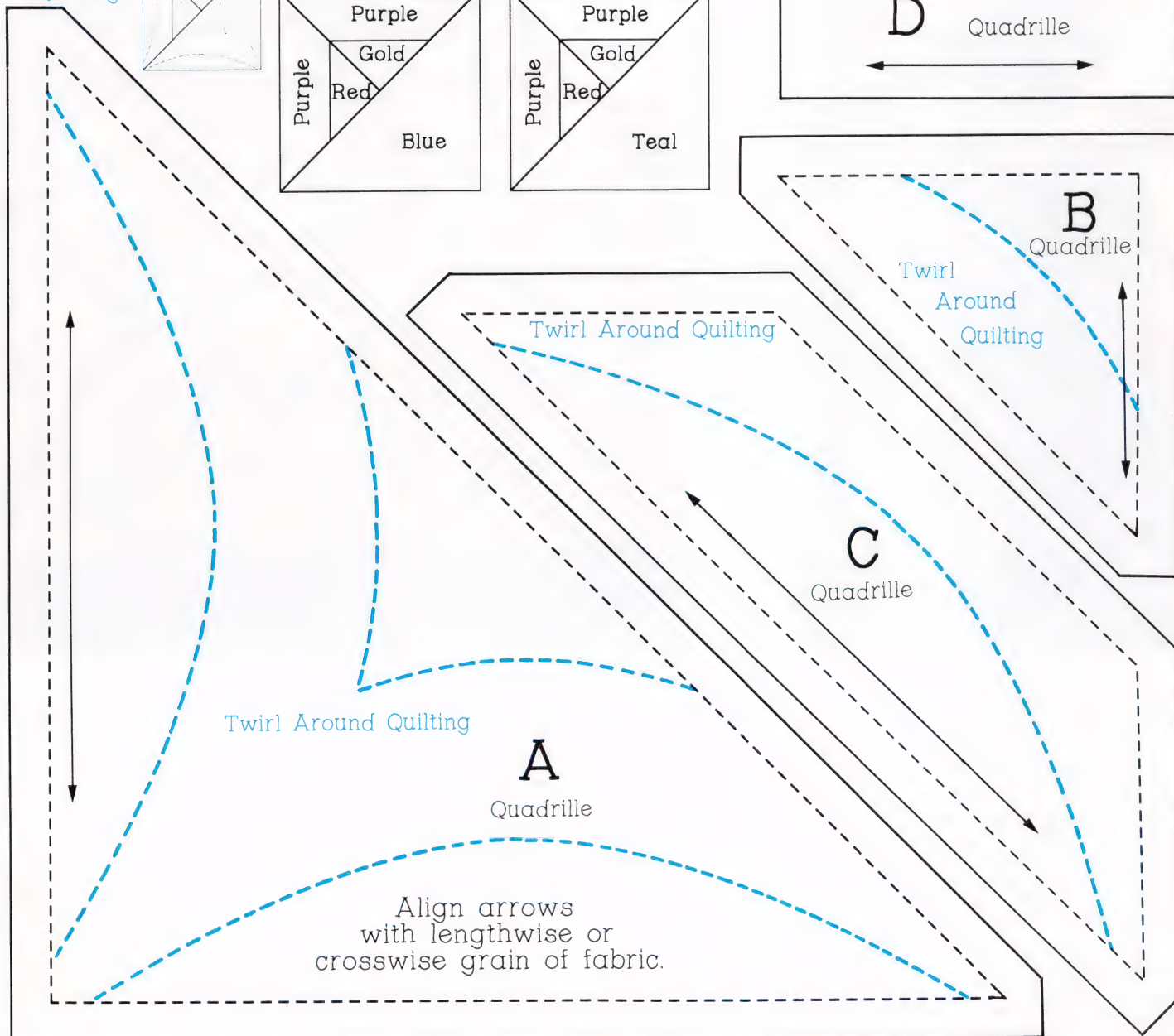
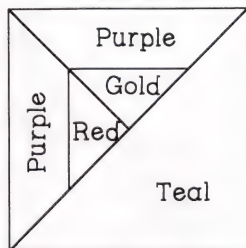
Twirl
Around
Quilting

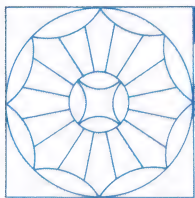


Block Y



Block Z





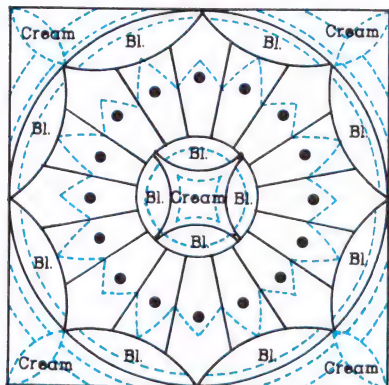
TIMELESS TREASURES GRANDMOTHER'S BEST PRIDE OF THE PAST TRADITIONAL FAVORITES GOLDEN
 QUINTESSENTIAL QUILTS CLASSICS FROM YESTERYEAR DESIGNS THAT ENDURE AND ENDEAR THE
 FAVORITES FOREVER GRANDMOTHER'S BEST PIONEER PATTERNS TIMELESS TREASURES PRIDE OF

MY GRADUATION CLASS RING

WITH FOND MEMORIES QUILTING

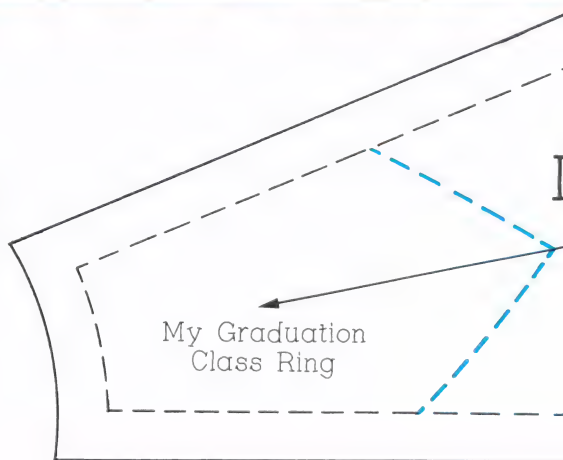
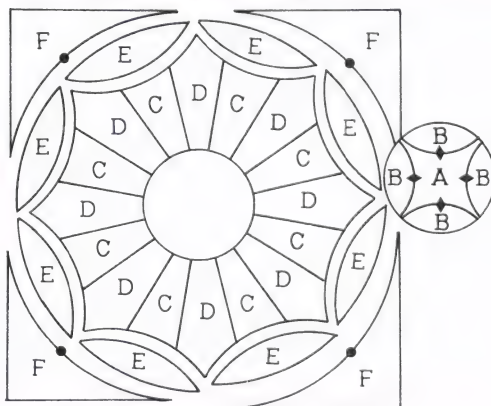


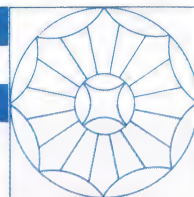
Block



• Scraps

Block Piecing





Reminiscent of the ever-popular Dresden Plate yet distinctive in its own right, this charming pattern was shared with The Kansas City Star readers in 1935 by an anonymous quilter who called it My Graduation Class Ring. The quilt is pictured here in new fabrics styled after Depression-era prints. The blocks can be machine pieced with care, but consider it also for a cut-and-carry, do-anywhere, hand-piecing project.

BLOCK SIZE: 12"

QUILT SIZE: 81" x 93"

Double/Wide Twin Comforter

QUILT REQUIRES:

42 Blocks

YARDAGE: (44" fabric)

Cream Print 4 $\frac{1}{8}$ yds.

42 A, 168 F

Blue Solid 4 $\frac{1}{8}$ yds.

2 border strips★ 5" x 95 $\frac{1}{2}$ "

2 border strips★ 5" x 83 $\frac{1}{2}$ "

binding 10 $\frac{1}{8}$ yds. x 1 $\frac{1}{2}$ "

168 B, 336 E

Bright Scraps 5 yds.

336 C, 336 D

Lining 7 $\frac{1}{4}$ yds.

Batting 85" x 97"

TECHNIQUES: hand or machine piecing, hand quilting.

★ See the boxed copy on page 7.

Assembly begins on page 41.

Fond Memories
Quilting

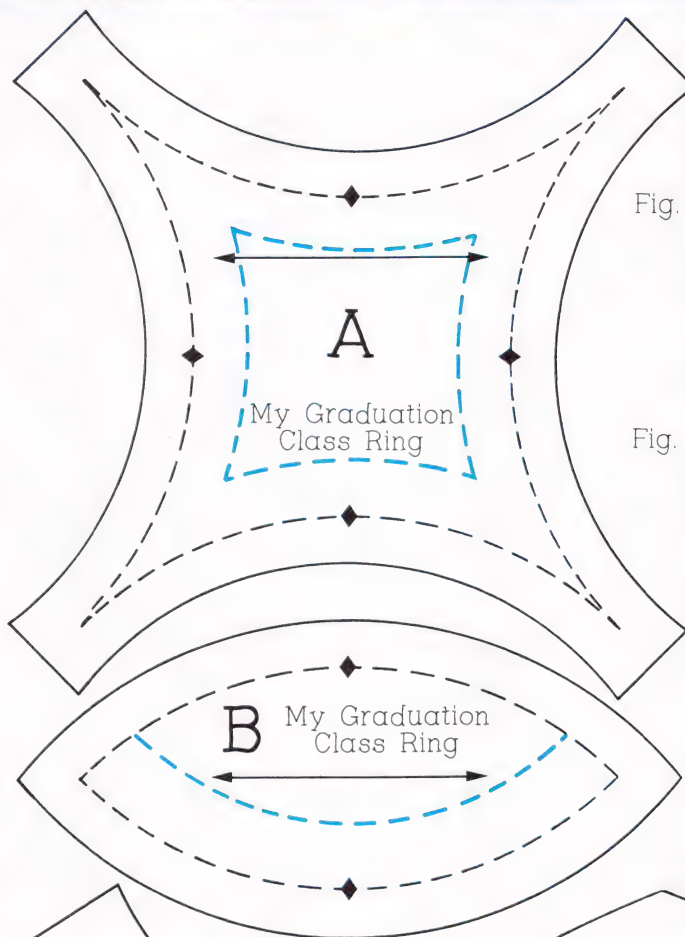


Fig. 1

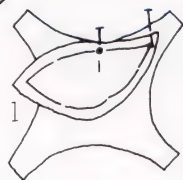
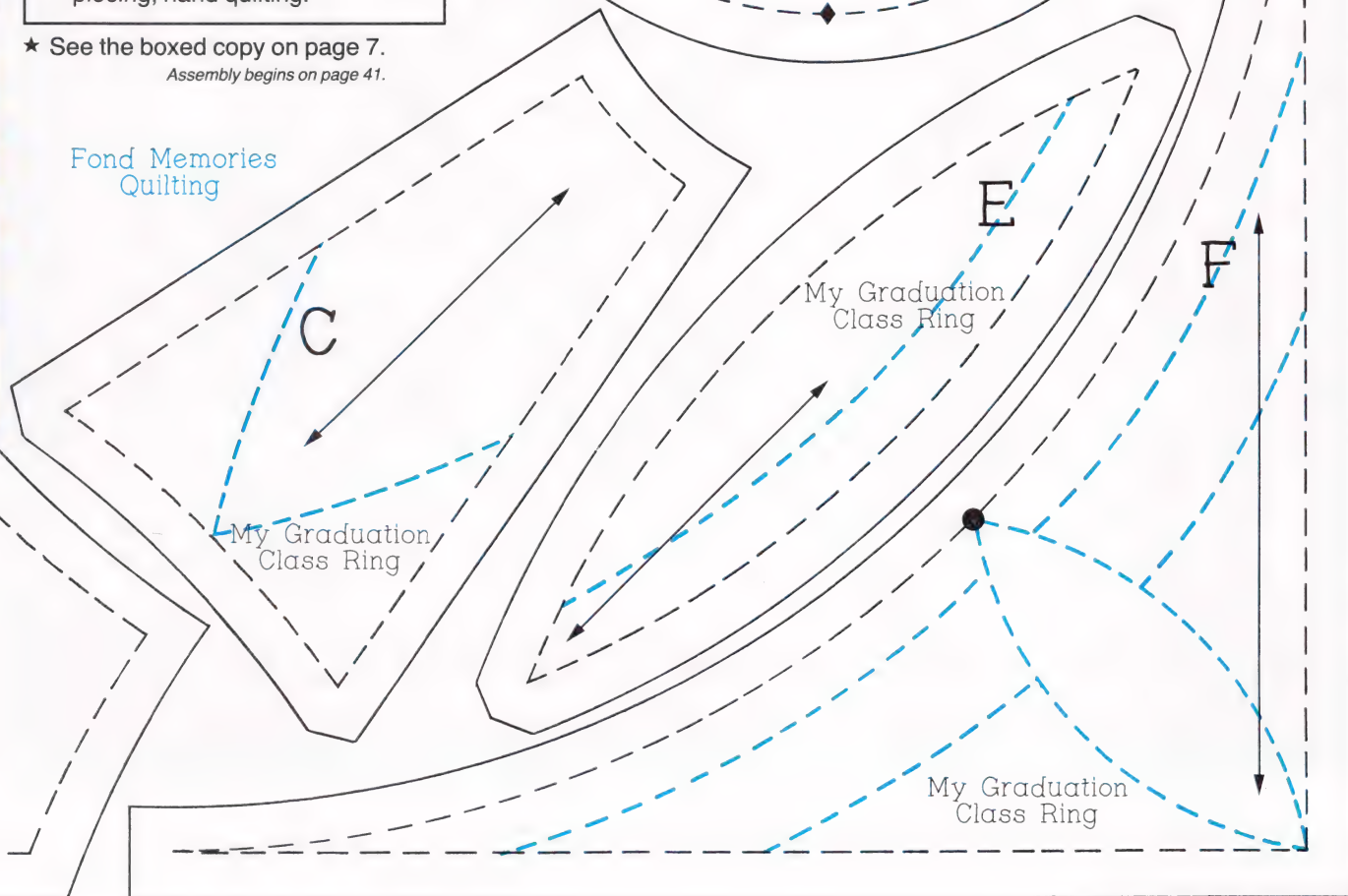
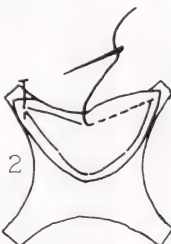



Fig. 2



IRISH FOLK CHAIN



 Two hundred years of familiarity have not dimmed the quilter's love affair with the Irish Chain pattern. A floral applique that has the look of stenciled folk art adds a unique touch to the basic and enduring charm of this old favorite. While the flowers will take a substantial amount of time to applique, the chains can be strip-cut and strip-pieced to expedite making the blocks and assembling the quilt. Of course, if you prefer, you could omit the flower appliques and have the traditional Irish Chain quilt.

BLOCK SIZE: 8 $\frac{3}{4}$ "
QUILT SIZE: 84" x 101 $\frac{1}{2}$ "
 Double/Queen Coverlet

QUILT REQUIRES:

32 Y Blocks, 31 Z Blocks

YARDAGE: (44" fabric)

White Print 3 $\frac{5}{8}$ yds.

4 border strips★ 2 $\frac{1}{4}$ " x 79 $\frac{1}{4}$ "

4 border strips★ 2 $\frac{1}{4}$ " x 61 $\frac{3}{4}$ "

31 A, 124 B, 128 C

Wine Print 1 $\frac{5}{8}$ yds.

448 C

Wine Solid 2 $\frac{7}{8}$ yds.

2 border strips★ 1 $\frac{3}{8}$ " x 97"

2 border strips★ 1 $\frac{3}{8}$ " x 79 $\frac{1}{2}$ "

186 J

Lavender Print $\frac{1}{4}$ yd.

31 I, 31 Ir

Purple Solid $\frac{3}{4}$ yd.

31 F

Lt. Green Solid $\frac{1}{4}$ yd.

31 H, 31 E

Dk. Green Solid $\frac{5}{8}$ yd.

62 D, 62 Dr

Lt. Blue Solid $\frac{3}{8}$ yd.

155 G

Med. Blue Solid 2 $\frac{1}{2}$ yds.

700 C

Navy Print 3 yds.

2 border strips★ 4" x 103 $\frac{1}{2}$ "

2 border strips★ 4" x 86 $\frac{1}{2}$ "

binding 10 $\frac{3}{4}$ yds. x 1 $\frac{1}{2}$ ", 32 C

Lining 7 $\frac{3}{8}$ yds.

Batting 88" x 105 $\frac{1}{2}$ "

TECHNIQUES: machine or hand
 piecing, hand applique, hand
 quilting.

★/☆ See the boxed copy on page 7.

Assembly begins on page 44.

Block Y

●	Bl.	Wh.	Bl.	●
Bl.	●	Bl.	●	Bl.
Wh.	Bl.	◆	Bl.	Wh.
Bl.	●	Bl.	●	Bl.
●	Bl.	Wh.	Bl.	●

● Wine ◆ Navy

Block Y Piecing

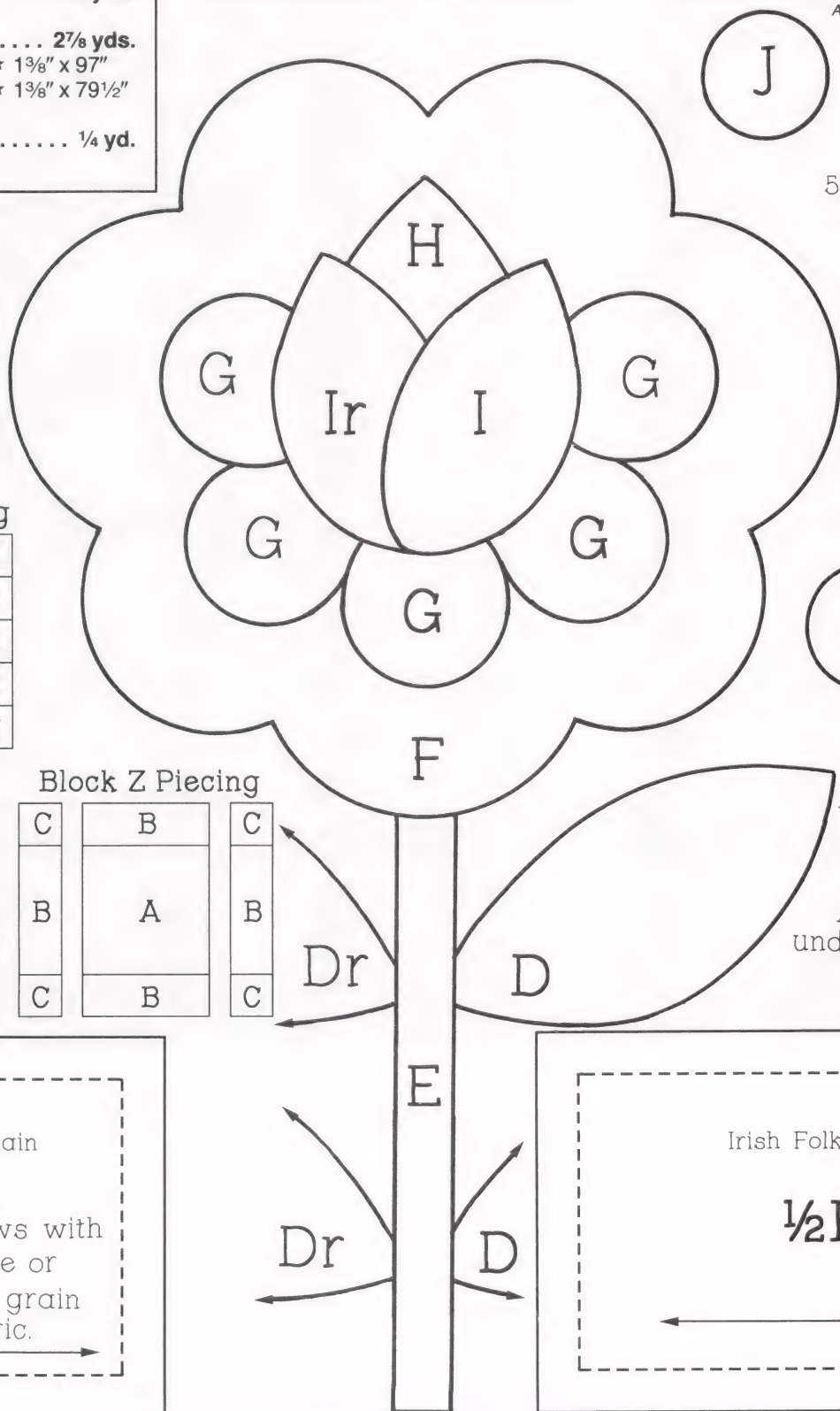
C	C	C	C	C
C	C	C	C	C
C	C	C	C	C
C	C	C	C	C
C	C	C	C	C

Block Z

Bl.	White	Bl.
Wh.	White	Wh.
Bl.	White	Bl.

Block Z Piecing

C	B	C
B	A	B
C	B	C



5 $\frac{1}{4}$ "

A

5 $\frac{1}{4}$ "

Add $\frac{1}{4}$ " seam
 allowance
 to A.

Add $\frac{3}{16}$ " turn-
 under allowance
 to D-J.

Irish
 Folk Chain

C

Align arrows with
 lengthwise or
 crosswise grain
 of fabric.

Irish Folk Chain

$\frac{1}{2}$ B

Place on fold
 for B.

JAMBOREE

WITH LIGHT TOUCH QUILTING



BLOCK SIZE: 12"

QUILT SIZE: 92" x 92"

Queen/King Coverlet

QUILT REQUIRES:

25 Y Blocks, 24 Z Blocks

YARDAGE: (44" fabric)

Yellow Print $\frac{7}{8}$ yd.

24 A, 100 C

Yellow/Pink Print $\frac{7}{8}$ yd.

25 A, 96 C

Tan Stripe 1 yd.

100 F

Brown/Peach Print ... $\frac{1}{2}$ yd.

96 G

Brown Print $1\frac{3}{8}$ yds.

96 E

Peach Solid 1 yd.

96 F

Lavender Print $1\frac{3}{8}$ yds.

100 B, 96 D, 96 Dr

Violet Solid $\frac{3}{8}$ yd.

96 B

Purple Solid $\frac{1}{2}$ yd.

100 G

Purple Print $2\frac{3}{4}$ yds.

4 border strips★ $4\frac{1}{2}$ " x $94\frac{1}{2}$ "

100 E

Rust Print $1\frac{5}{8}$ yds.

binding $10\frac{3}{4}$ yds. x $1\frac{1}{2}$ ",

100 D, 100 Dr

Lining $8\frac{1}{8}$ yds.

Batting 96" x 96"

TECHNIQUES: machine or hand
piecing, hand quilting.

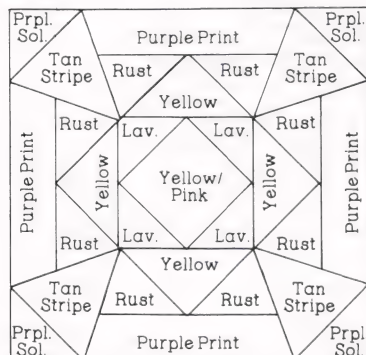
★ See the boxed copy on page 7.

Assembly begins on page 44.

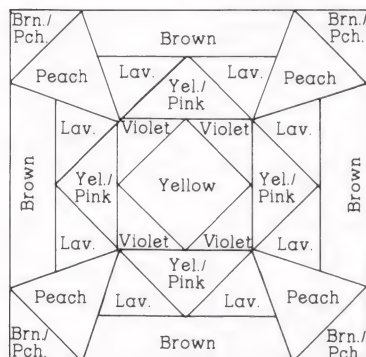


Memories of midway lights, summer socials, and open-air concerts reverberate through the patterned rhythm of the Jamboree quilt. Although the piecing is fairly simple, the corner position of the triangles creates a complex pattern of four-point stars that appear to roll across the design.

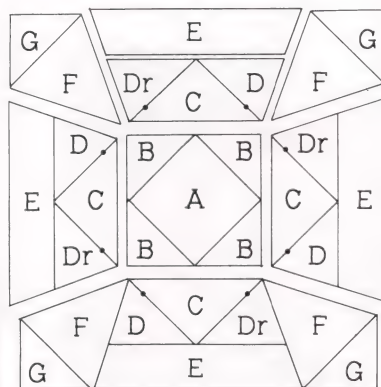
Jamboree Block Y



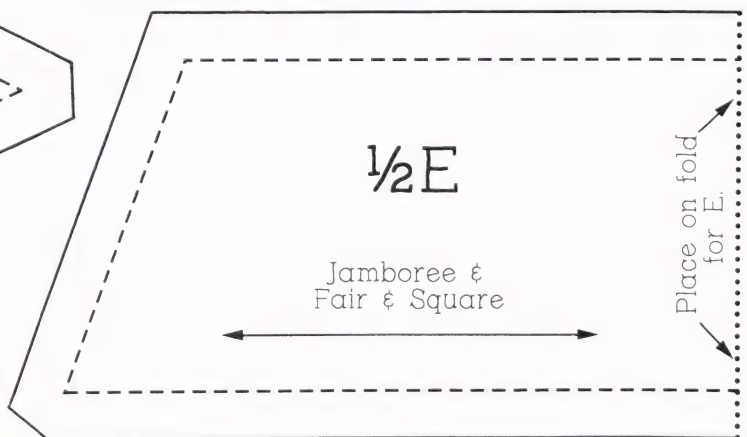
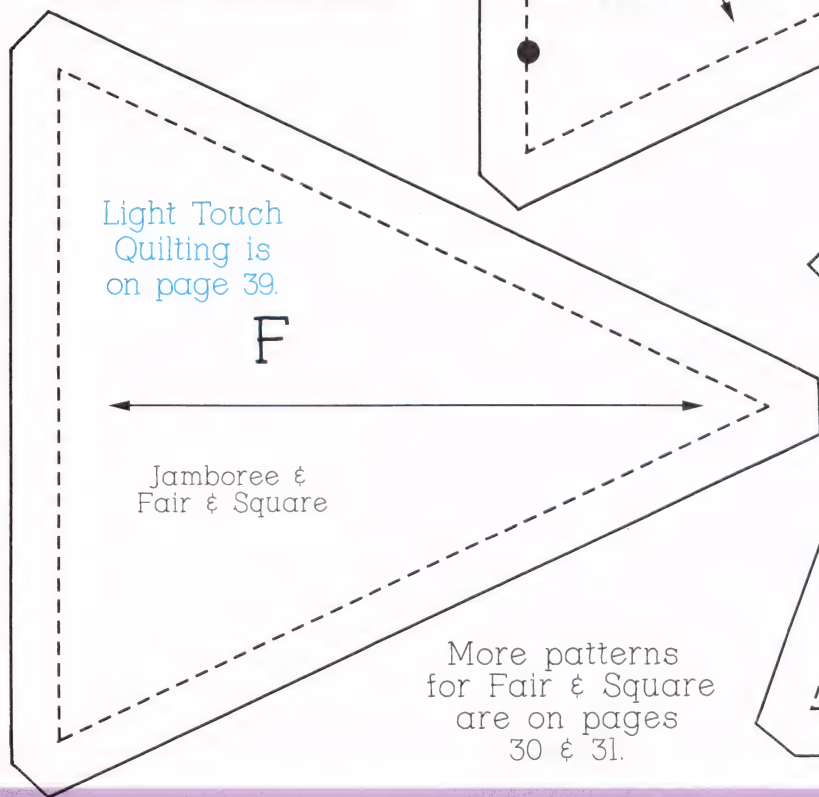
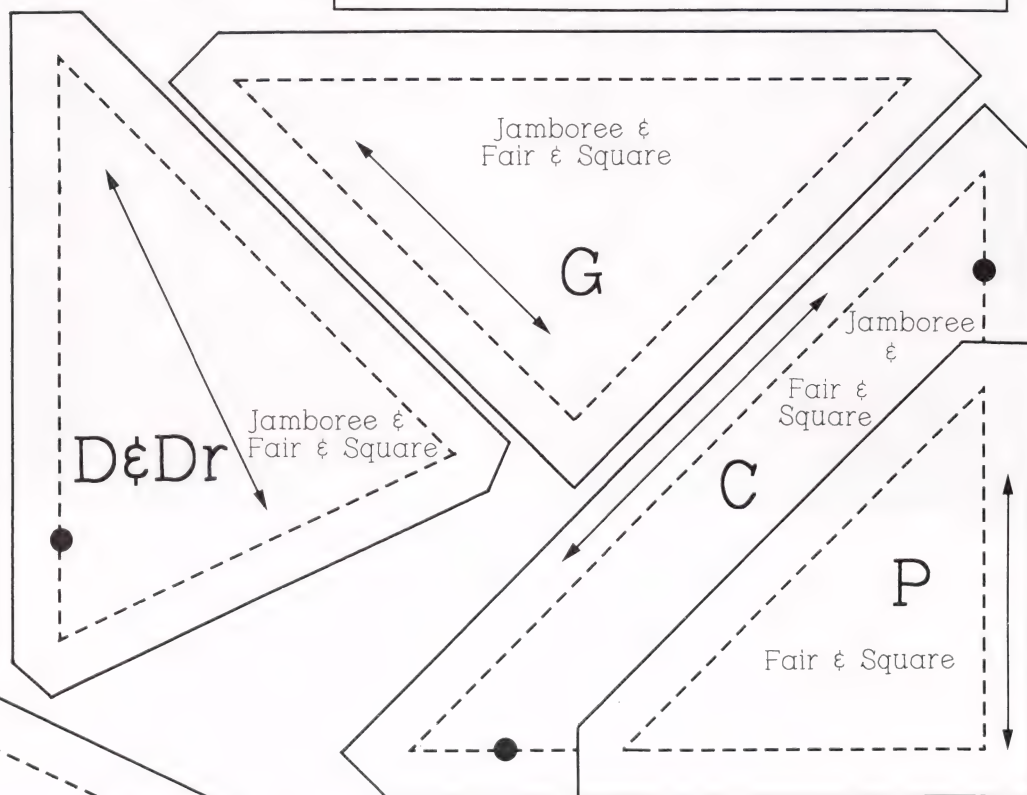
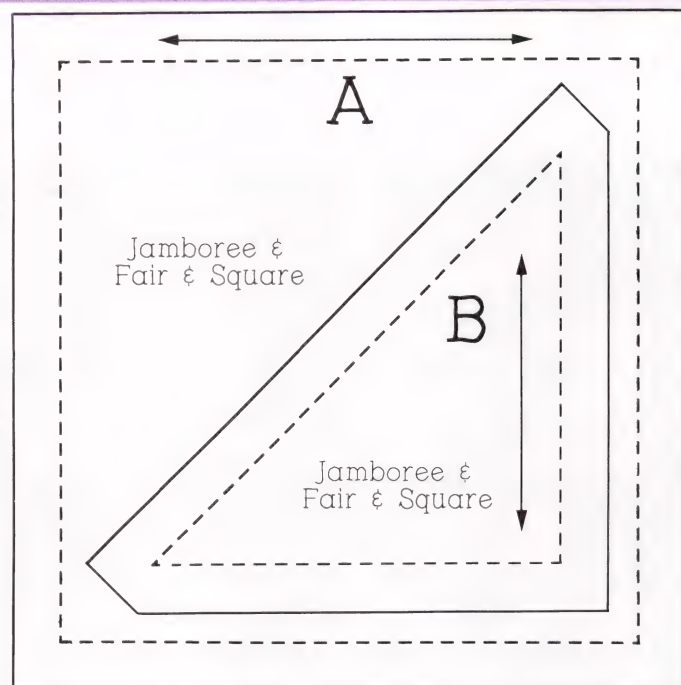
Jamboree Block Z



Jamboree & Fair & Square Block Piecing

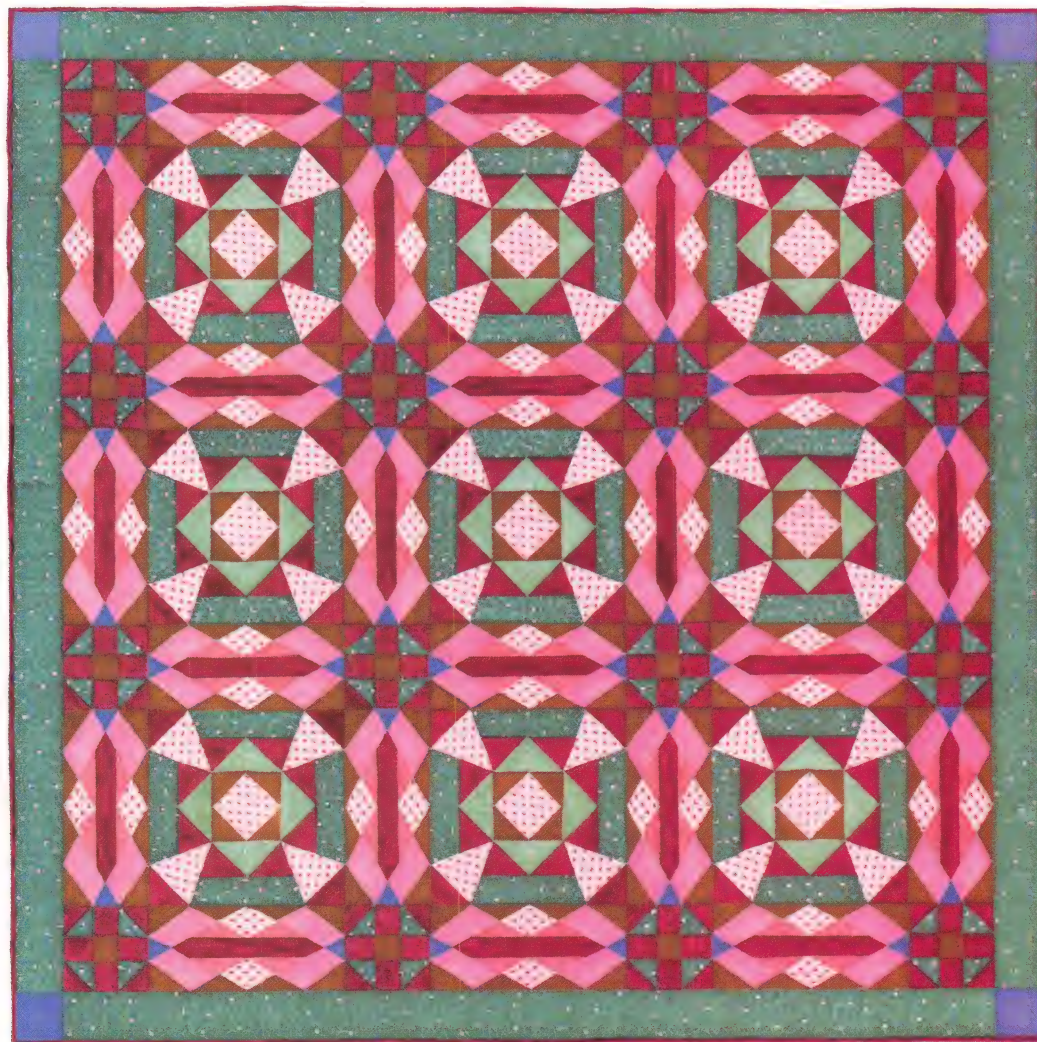



Align arrows with lengthwise or crosswise grain of fabric.



More patterns for Fair & Square are on pages 30 & 31.

FAIR & SQUARE



 By adding a complementary sash and simple setting square, the Jamboree block on page 28 takes on added three-dimensionality. Shown here in a combination of solid and print fabrics, it would also be striking in light and bright solids.

BLOCK SIZE: 12"

QUILT SIZE: 63" x 63"

QUILT REQUIRES:

9 Blocks, 24 Sashes, 16
Setting Squares

YARDAGE: (44" fabric)

Lt. Pink Print $\frac{3}{4}$ yd.
9 A, 36 F, 48 J

Med. Pink Solid . $1\frac{1}{8}$ yds.
48 K, 48 Kr

Peach Solid $\frac{3}{8}$ yd.
96 I

Maroon Solid ... $1\frac{3}{4}$ yds.
binding $7\frac{1}{2}$ yds. x $1\frac{1}{2}$ "
36 D, 36 Dr, 36 G, 24 H,
64 O, 64 P

Purple Solid $\frac{1}{4}$ yd.
4 A, 48 L

Green Print $\frac{1}{4}$ yd.
36 C

Teal Print $1\frac{3}{4}$ yds.
4 border strips☆ $3\frac{1}{2}$ " x
 $57\frac{1}{2}$ ", 36 E, 64 P

Brown Solid 1 yd.
36 B, 96 I, 48 M, 48 Mr, 16 N

Lining $3\frac{7}{8}$ yds.

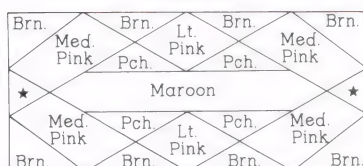
Batting 67" x 67"

TECHNIQUES: machine or
hand piecing, hand quilting.

☆ See the boxed copy on page 7.

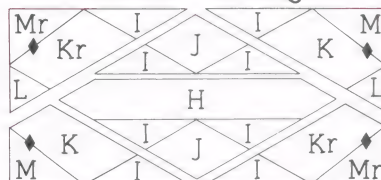
Assembly begins on page 45.

Sash

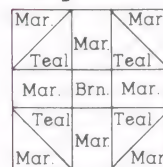


★ Purple

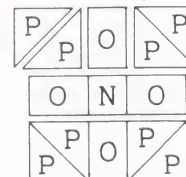
Sash Piecing



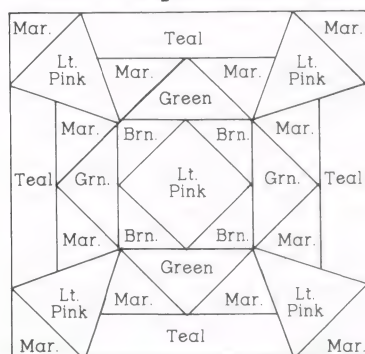
Setting Square



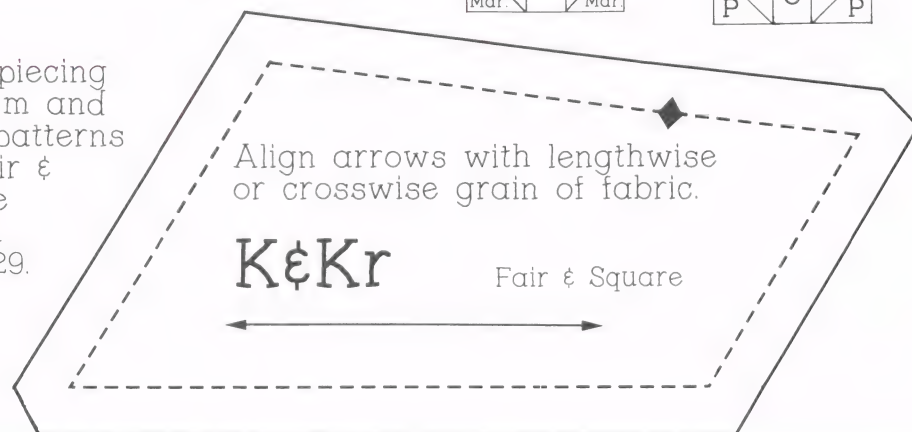
Setting Square Piecing

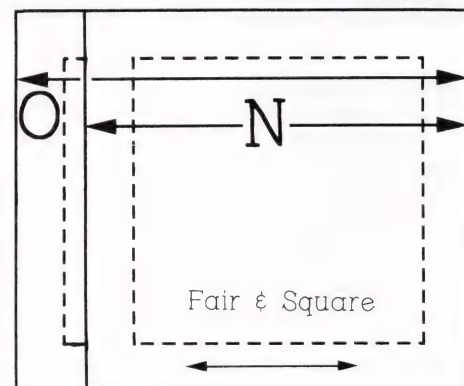
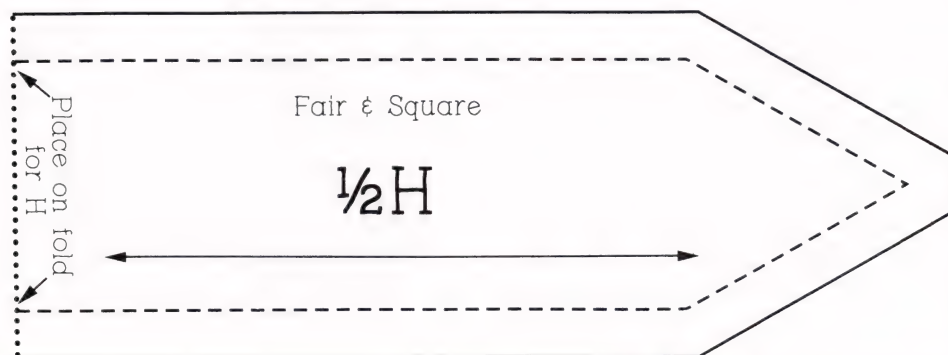
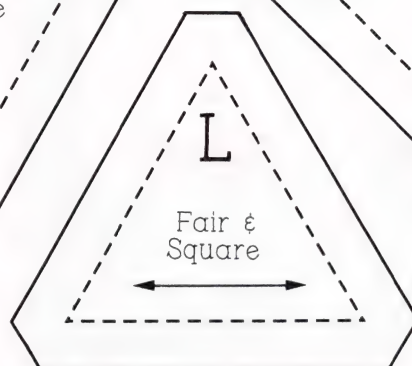
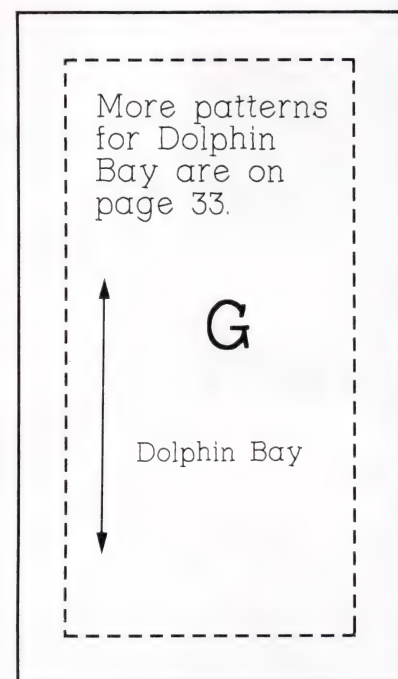
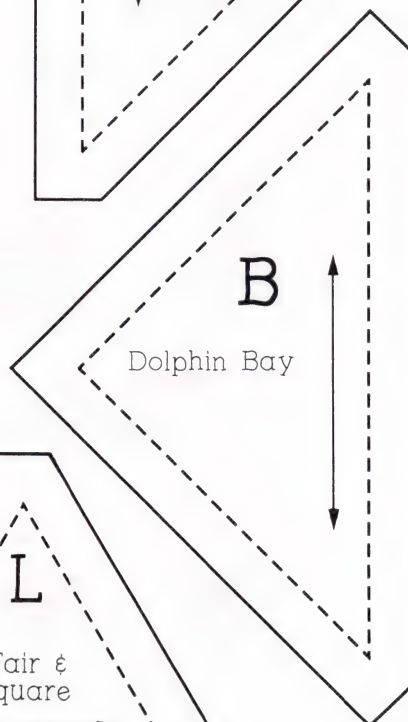
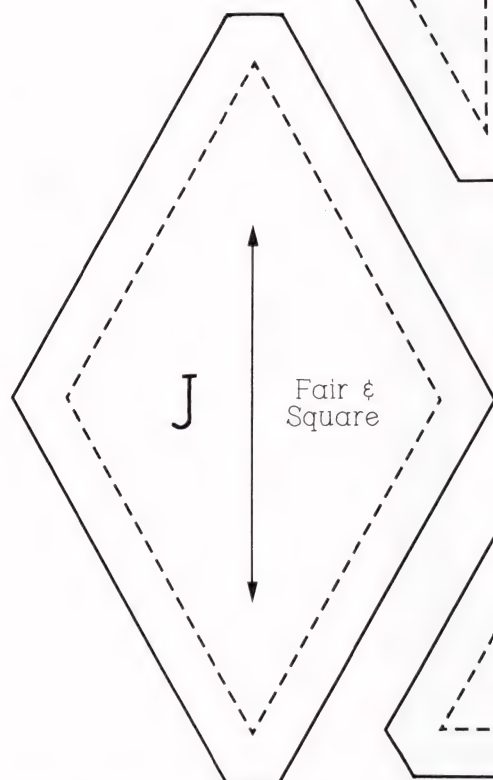
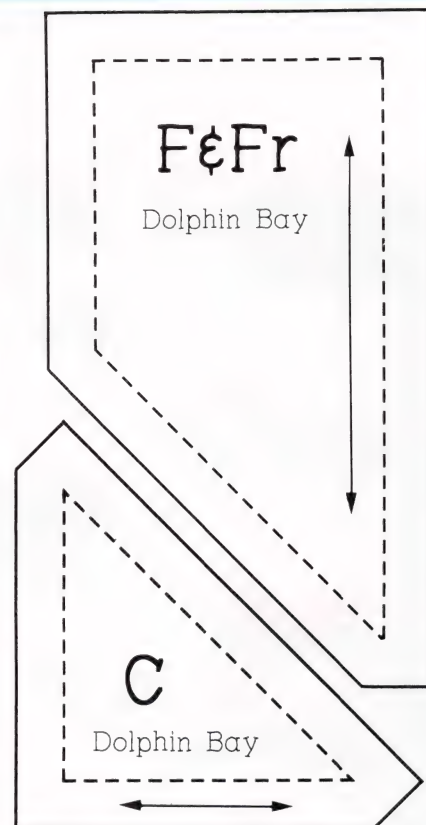
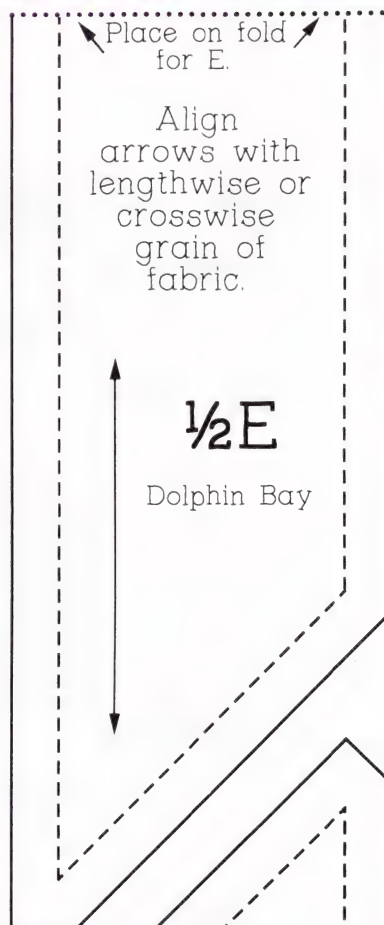
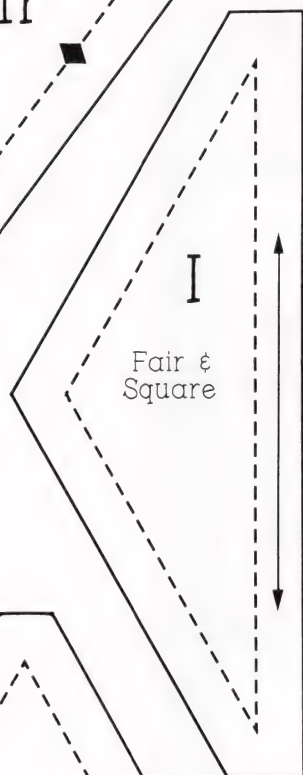
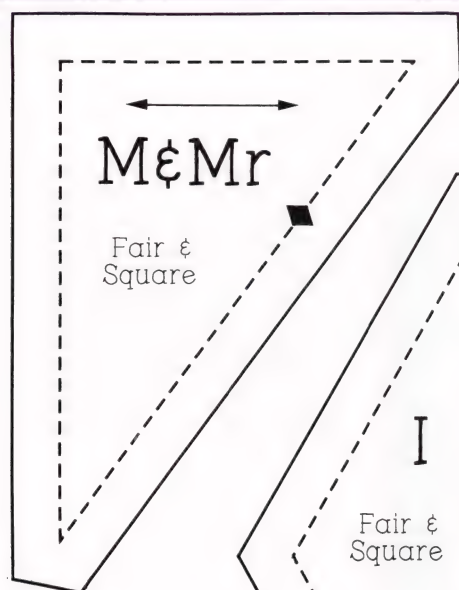


Fair & Square Block



Block piecing
diagram and
more patterns
for Fair &
Square
are on
page 29.



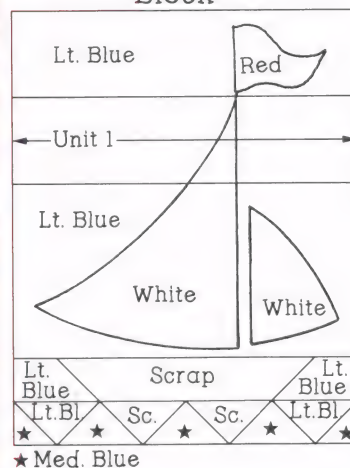


DOLPHIN BAY

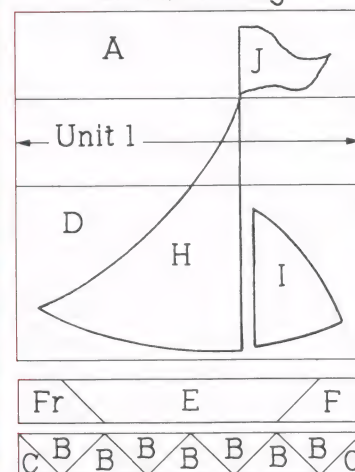


Lucky the children who sail peacefully off to sleep, safely anchored beneath the cotton-soft folds of their own Dolphin Bay quilt. The design promises an extra cargo of fun for the quiltmaker who scans her fabric horizons for daring choices that will make boldly patterned boats, artfully scaled fish, and colorful gaggles of flying geese.

Block



Block Piecing



BLOCK SIZE: 12" x 15"

QUILT SIZE: 58" x 73"

Crib/Wall Quilt

QUILT REQUIRES: 12 Blocks

YARDAGE: (44" fabric)

White Solid 1 yd.
12 H, 12 I

Lt. Blue Print 2 1/8 yds.
14 A, 24 B, 224 C, 12 D, 12 F,
12 Fr

Med. Blue Print 1 1/8 yds.

6 A, 36 B, 168 C, 1 D, 24 G

Dk. Blue Print 2 1/4 yds.

2 border strips★ 5 1/2" x 75 1/2"

2 border strips★ 5 1/2" x 60 1/2"

Navy Solid 1/2 yd.
112 B

Red Solid 5/8 yd.
binding 7 3/4 yds. x 1 1/2"
12 J

Bright Scraps 3/4 yd.

96 B, 12 E

Green Solid 3/8 yd.

10 K

Embroidery Floss Black

Lining 3 5/8 yds.

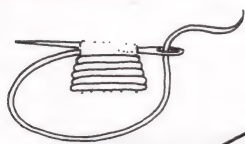
Batting 62" x 77"

TECHNIQUES: machine or hand
piecing, hand applique, hand
quilting, embroidery.

★ See the boxed copy on page 7.

Assembly begins on page 45.

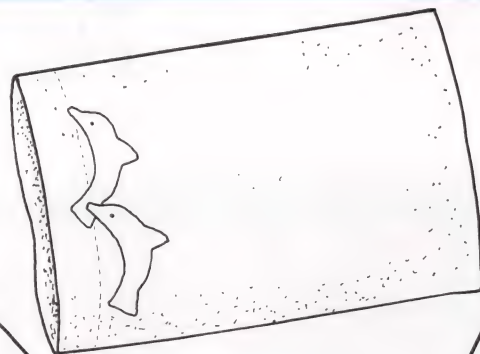
Satin Stitch



Add $\frac{3}{16}$ " turn-under allowance to H-K.

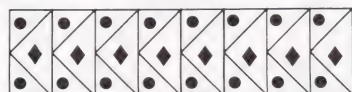
Dolphin Bay

K



Applique dolphins on a pillowcase to complement the quilt.

Unit 1

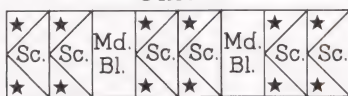


◆ Navy ● Lt. Blue

Unit 1 Piecing

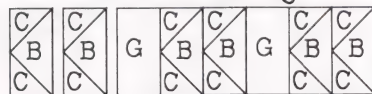


Unit 2



★ Med. Blue

Unit 2 Piecing



Quilt Assembly

Unit 1		Unit 1	
A	Block	Block	Block
Block	Unit 2	Unit 2	Unit 2
Block	Block	Block	Block
Unit 2	Unit 2	Unit 2	Unit 2
A	A	A	A
Block	Block	Block	Block
Unit 2	Unit 2	Unit 2	Unit 2
D	D	A	Unit 2

Dolphin Bay

J

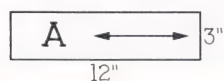
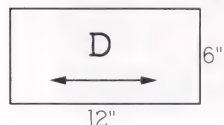
H

Dolphin Bay

I

Dolphin Bay

More patterns for Dolphin Bay are on page 31.



Add $\frac{1}{4}$ " seam allowances to A & D.

DESERT STARS

WITH STARFIRE QUILTING



Stars pulsate from the center and shimmer along the borders of this medallion quilt, sewn in fabrics as exciting as the motion of the design itself. The white print hints of the warm desert winds while the combination of teals, blues, and rusts set in gold suggest the cool richness of the sheik's tiled palace floors. Carefully executed points and set-in patches of the star blocks will demand careful attention but will be well worth the effort for the dazzle of this intriguing beauty.

QUILT SIZE: 84½" x 101½"

Double/Queen Comforter

YARDAGE: (44" fabric)

White Print 1¾ yds.

24 C, 312 E, 24 F

Lavender Print 2½ yds.

2 border strips☆ 2" x 92½"

2 border strips☆ 2" x 75½"

24 D, 4 G, 4 Gr, 4 K, 4 Kr, 8 M

Blue Print 3 yds.

2 border strips☆ 3¼" x 102"

2 border strips☆ 3¼" x 85"

4 Br, 160 H, 8 N

Gold Print 2¾ yds.

7 A, 160 I, 160 J, 8 O

Rust Solid 1½ yds.

binding 10⅞ yds. x 1½"

4 C, 336 E, 12 F

Rust Print 2½ yds.

2 border strips☆ 2½" x 89½"

2 border strips☆ 2½" x 72½"

40 F, 8 L

Green Print 1½ yds.

4 B, 24 C, 160 Hr

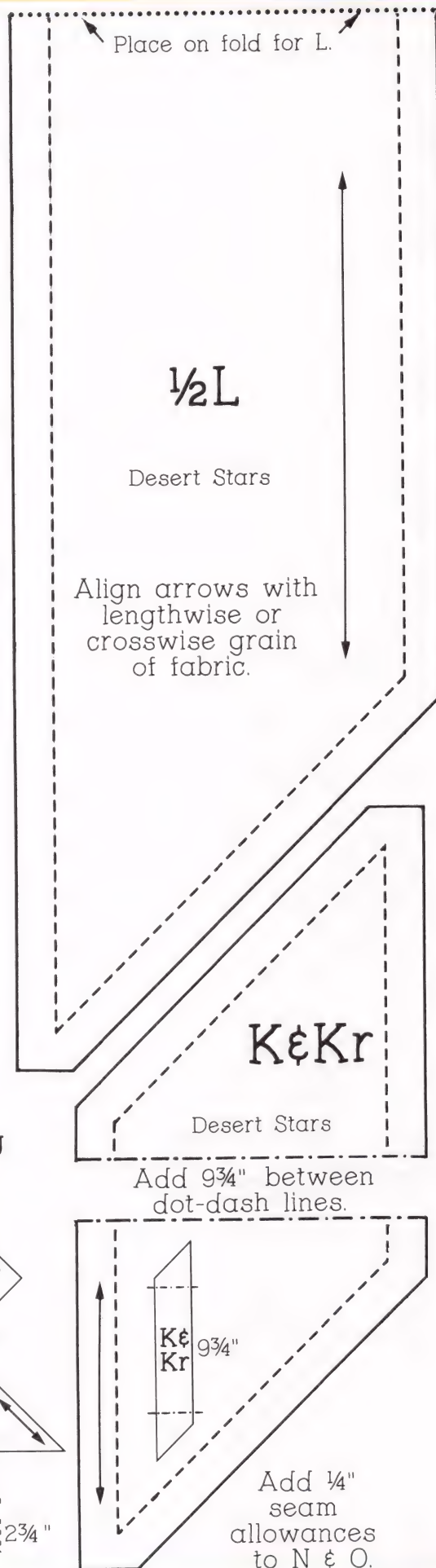
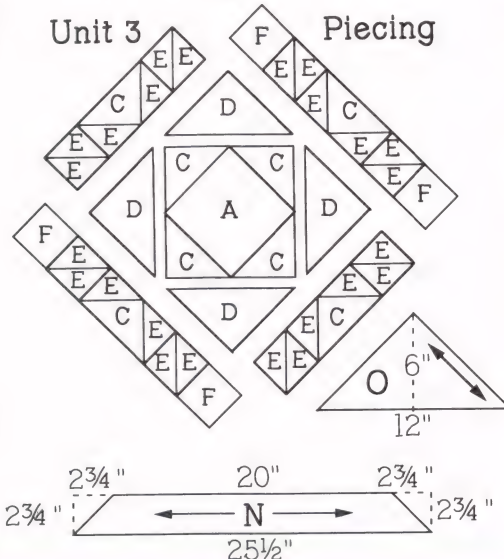
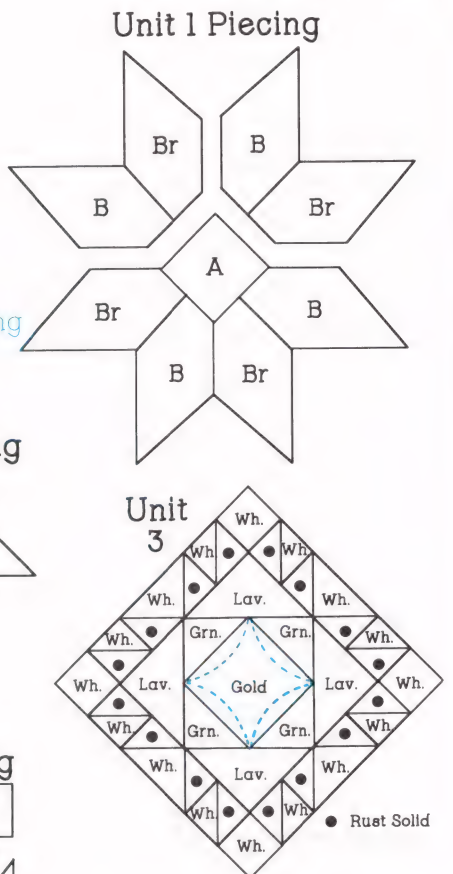
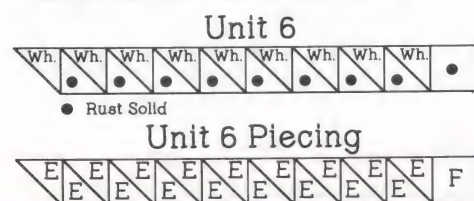
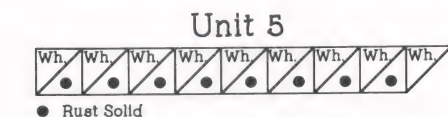
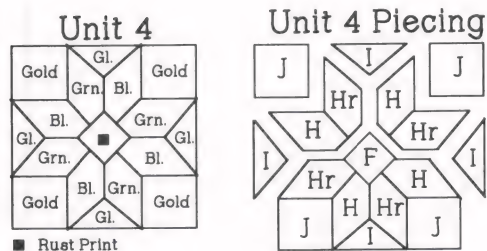
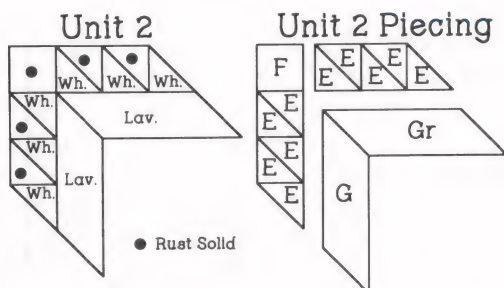
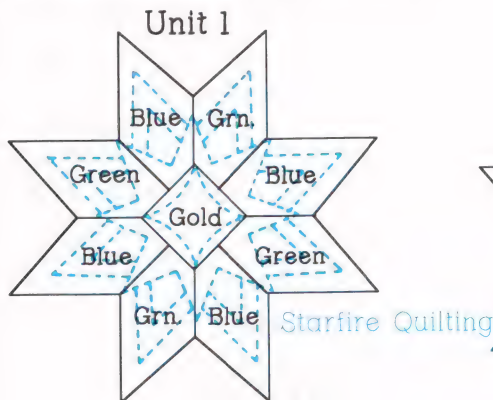
Lining 7½ yds.

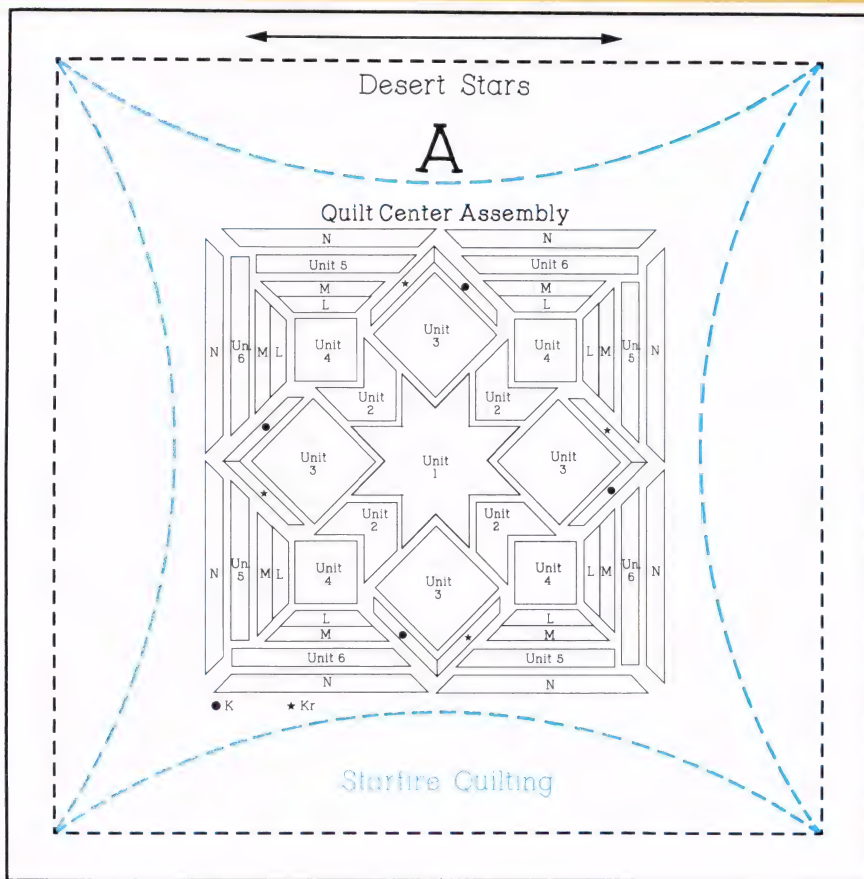
Batting 88½" x 105½"

TECHNIQUES: hand piecing,
hand quilting.

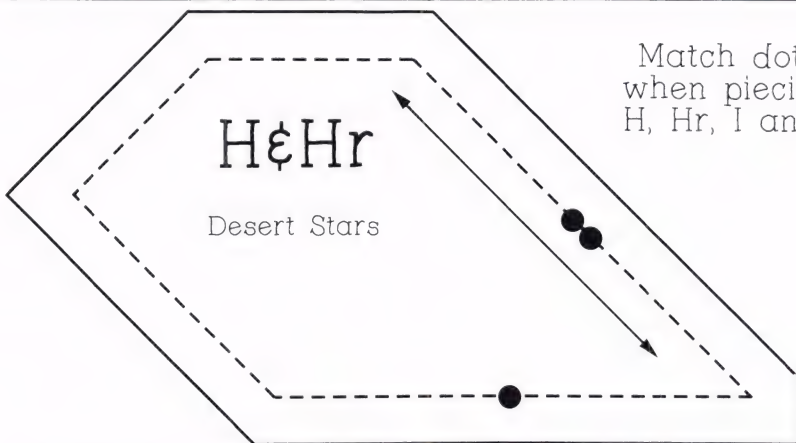
☆ See the boxed copy on page 7.

Assembly begins on page 45.

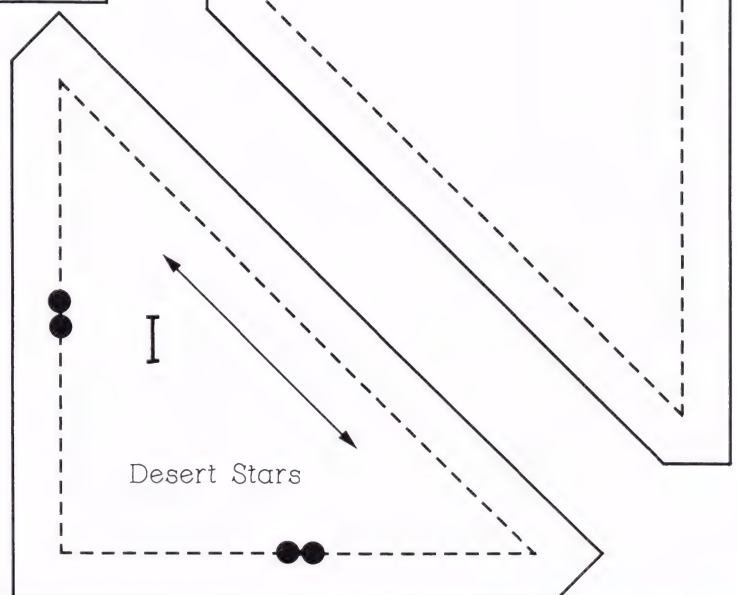
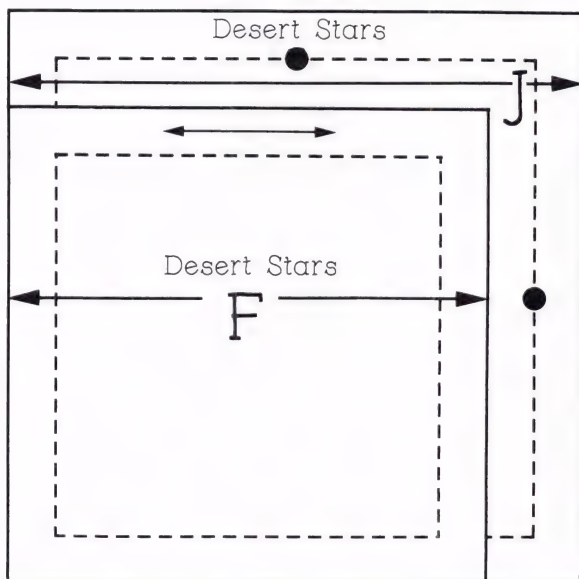




More patterns for Desert Stars are on page 35.
Align arrows with lengthwise or crosswise grain of fabric.

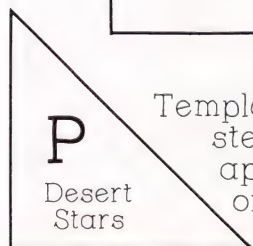
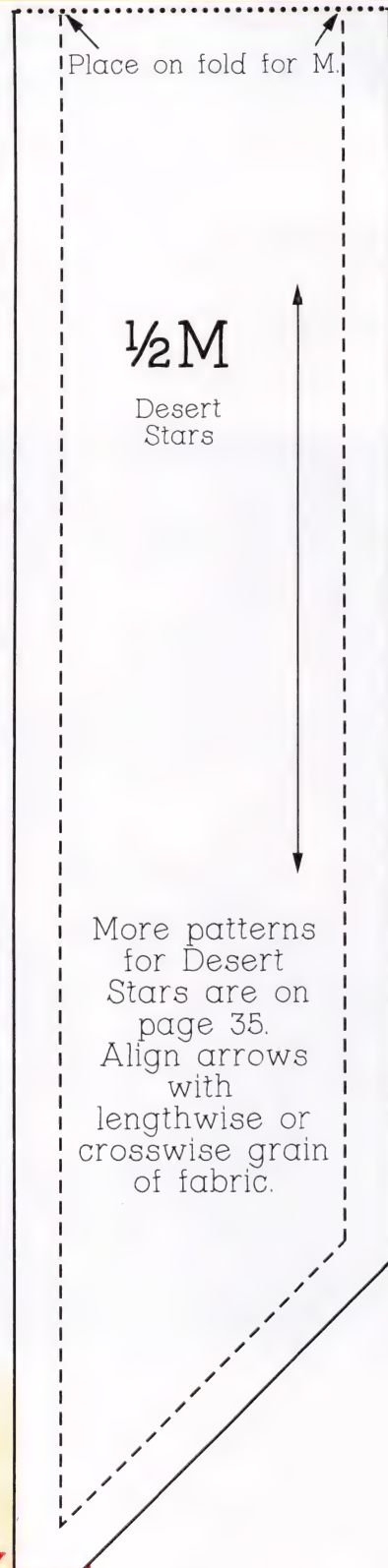
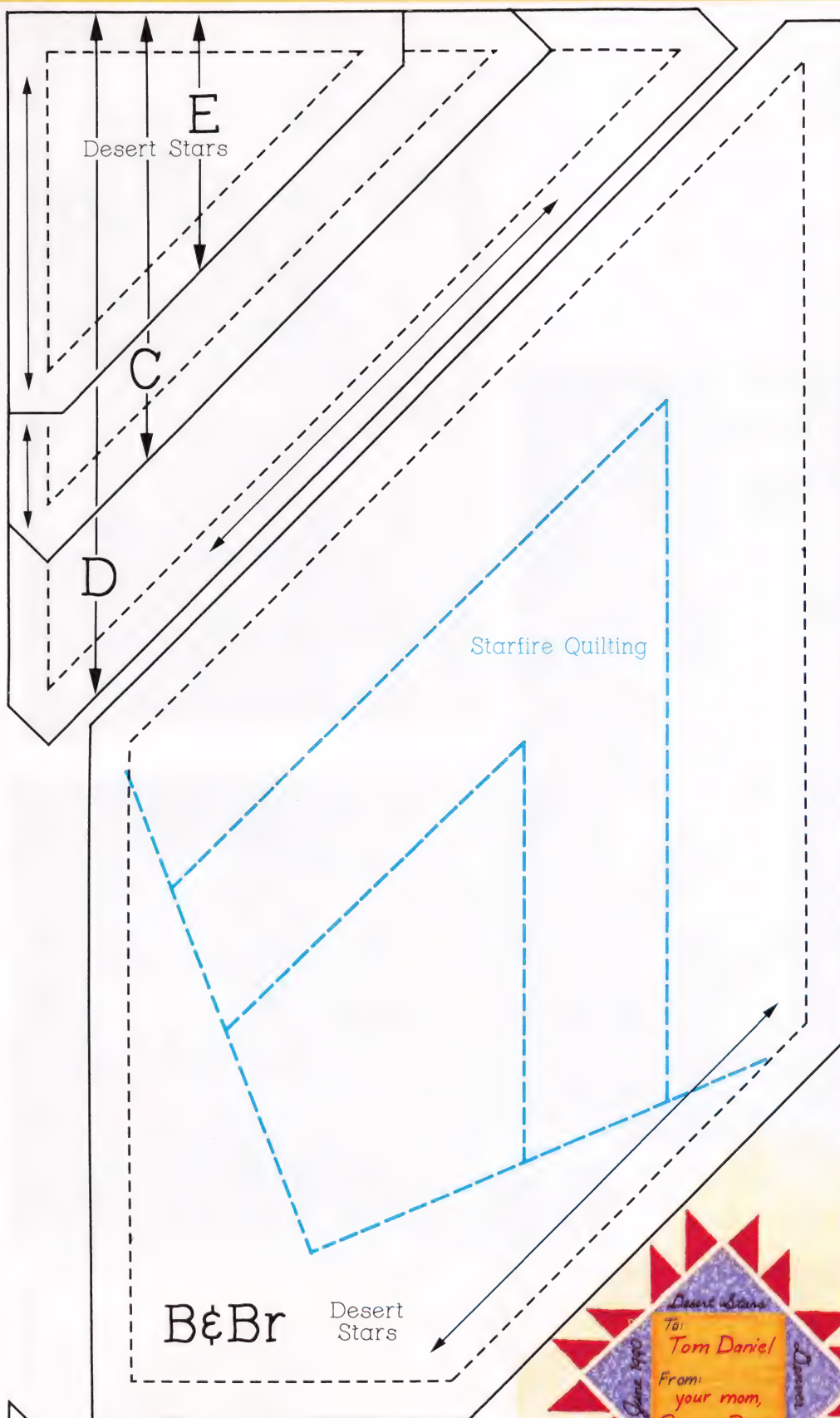


Match dots when piecing H, Hr, I and J.

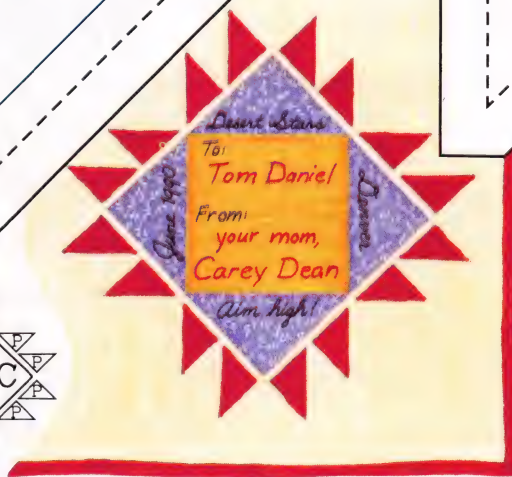


Desert Stars

G&Gr



Template for
stencil or
applique
on label.



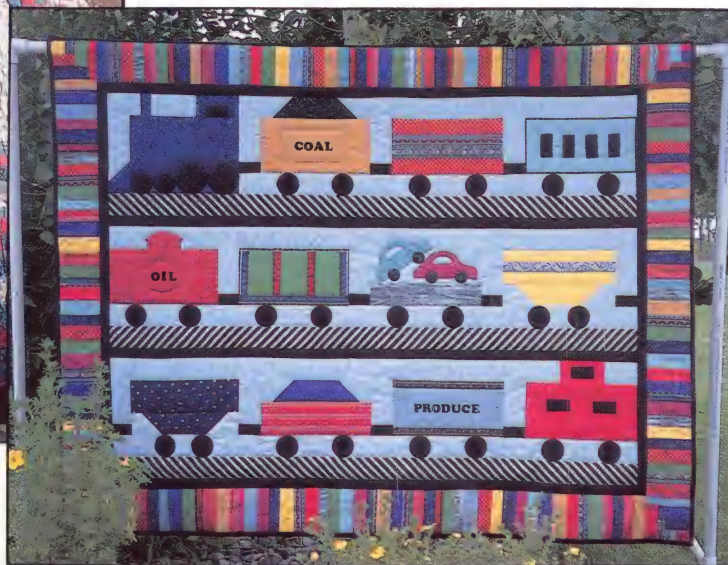
Designer Label:
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applied or
stenciled to the
A/C square-within-
a-square create
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label for your
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quilt.

STITCH & SHOW

In Stitch & Show we share stories and slides of readers' quilts made from *QUILTMAKER* patterns. Let us see your *QUILTMAKER*-inspired quilts, too!

Right, *SAILOR'S DELIGHT*, 42" x 67", made by Linda R. Emery of San Marino, California, from the S/S '83 pattern. "The nautical theme was perfect for my first project as it was to be a personal-sized quilt for my sister-in-law who lives at the beach."

Below, *YANKEE STAR CHAIN*, 70" x 97", made by the Pine Needlers of Parker, Colorado, from the S/S '87 pattern. The quilt won a blue ribbon at the Douglas County Fair, received the Award of Excellence from the Colorado Quilting Council for design and workmanship, and garnered \$1,800 in a raffle to benefit the Women's Crisis Center in Douglas County.



Right, *THE LITTLE QUILT THAT COULD*, 54" x 45", made by Joyce Stewart of Rexburg, Idaho, for her grandson Brandon Stewart. To add a personal touch to the S/S '89 design, Joyce included a produce car, used bias-cut striped fabric for the tracks, and framed the quilt with an eye-catching multi-print border.

QUILTMAKER DESIGN CONTEST

Do you enjoy creating new designs or unique pattern variations? Wouldn't you like to see your design idea and byline in one of the next quarterly issues of *QUILTMAKER*? We would, also, because we believe readers' designs add variety, interest, and sparkle to its pages.

We invite you to enter our ongoing quilt-design contest. Designs must be uncopyrighted originals or original variations of traditional patterns. We are looking for pieced, appliqued, embroidered, or combination designs whose pattern pieces will fit on one or two pages. We prefer that you submit your drawing on 8½" x 11" graph

paper and color it with pencils or felt pens.

Be sure to identify your drawing with the name of your design, your name, address, phone number, and the source of your design idea, if any. Mail your entry to:

QUILTMAKER Design Contest
Box 394
Wheatridge, CO 80034-0394

If similar entries are submitted, preference will be given to the one with the earlier postmark. We will notify all winners when judging has been completed. Nonwinning entries

will be returned after judging *only* if a self-addressed, stamped envelope is included.

The judging dates are **February 1, May 1, August 1, and November 1**. Remember, if you want your entry returned, send a self-addressed, stamped envelope.

Each winner will be sent a check for \$75 upon publication of his or her design. Winner's name will be published with the design.

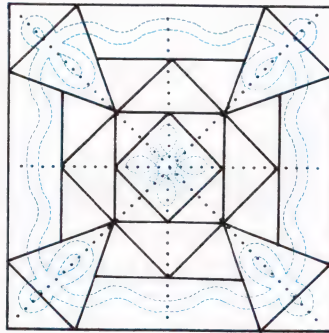
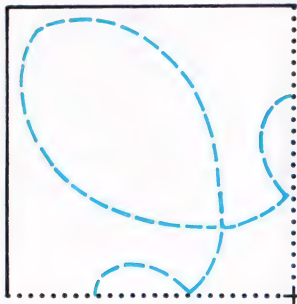
So why not get your design idea on paper right now and send it in before the next judging date? It might be just the pattern idea we're looking for in an upcoming *QUILTMAKER*.

MOTIF MAGIC

¼ - Light Touch Quilting for Jamboree (page 28)
and Fair & Square (page 30) or any
12" block.

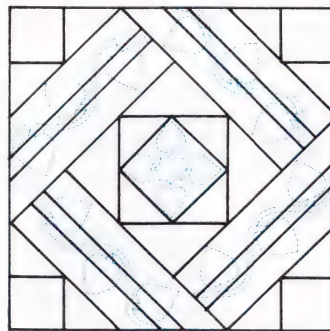
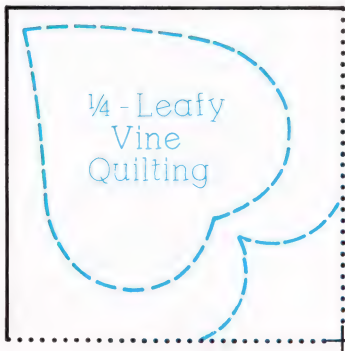
Light Touch quilting is designed for Fair & Square and Jamboree. Leafy Vine fits the trellises and borders of both Strawberry Trellis and Blueberry Trellis, and its small motif enhances the center patch of the Blueberry Trellis block.

(Black dots = Fold line)



For Light Touch, fold a 12" square of tracing paper into quarters and along both diagonals. Align folds with dotted lines of pattern. Rotate paper and trace motif in each quarter. For the motif center, fold a 3" square of tracing paper in quarters, align folds as before and trace motif in each quarter. Mark quilting in either Jamboree or Fair & Square blocks.

For the Leafy Vine block center motif for Blueberry Trellis, fold a 3½" square of tracing paper in quarters and trace motif in each quarter. Mark motif in Blueberry's L patches. For the trellis in either Blueberry or Strawberry Trellis, align dotted line of Leafy Vine motif shown at right with the center of D patch. Mark vine and leaves in each C/D/E, adjusting as desired. For borders, align dotted line with border center. Begin marking at middle of border strip, flopping and rotating pattern each time to match symbols and lines of vine. Repeat for each border, adjusting length of vine as necessary to fit.



Leafy Vine
Quilting

for Strawberry
Trellis (page 8)
and
Blueberry
Trellis
(page 9)

or any
4" - 4¼"
border.

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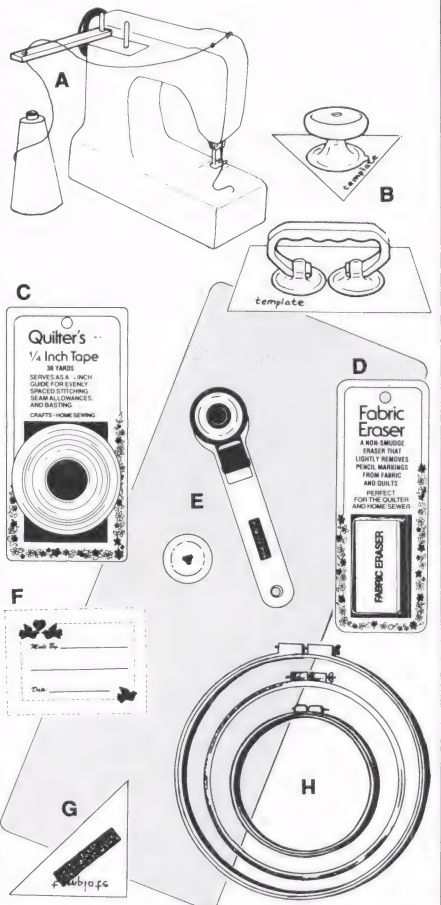
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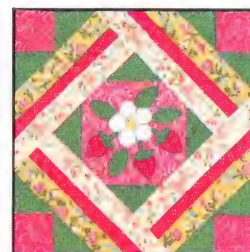
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STRAW- BERRY TRELLIS

continued
from
page 8



ASSEMBLY

① Turn under 3/16" allowances on applique patches and baste.

② Referring to block diagrams on page 8, make 5 Y blocks and 4 Z blocks. Position, pin, and blindstitch appliques on blocks. Make french knots on G's using three strands of embroidery floss.

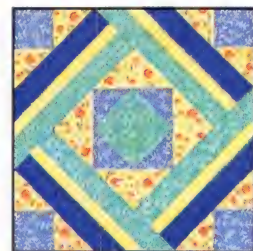
③ Arrange blocks in 3 rows of 3 blocks each, alternating types as shown in quilt photo. Join blocks in rows. Join rows.

④ Matching centers, sew a tan border strip to a rose border strip. See the feature on special border touches on page 6 for illustrated directions on inserting the folded white border strip. Sew white strip between rose and green border strips. Sew the four-part border to side of quilt. Repeat for other sides. Miter corners, trimming excess from seam allowances.

⑤ Mark Leafy Vine quilting in patches C, D, and E and along borders as shown on page 39. Quilt in-the-ditch around appliques. Bind to finish.

BLUE- BERRY TRELLIS

continued
from
page 9



This 83" x 98" double bed-size quilt is made from a variation of Strawberry Trellis. The center of each block is a pieced square-within-a-square. The quilt requires a total of 30 blocks set in 6 rows of 5 blocks each.

Yardage and cutting requirements are as follows: From 2 5/8 yards cream print cut 2 borders★ 3/4" x 93", 2 borders★ 3/4" x 78", and 120 D. From 2 yards yellow print cut 240 B and 120 M. From 1 yard lavender print cut 60 B, 60 F, and 15 L. From 2 5/8 yards green print cut 60 B, 60 C, 60 E, 60 F, and 15 L. From 3 3/8 yards blue print cut 2 borders★ 4 1/4" x 100 1/2", 2 borders★ 4 1/4" x 85 1/2", binding 10 1/2 yards x 1 1/2", 60 C, and 60 E. Also needed are 7 3/8 yards lining and batting to measure 87" x 102".

★ See the boxed copy on page 7.

ASSEMBLY

① The outer portion of Blueberry Trellis block is the same as for Strawberry Trellis. The center is different. Refer to block diagrams on pages 8 and 9. Make 15 W and 15 X blocks.

② Referring to quilt illustration on page 9, join the blocks in 6 rows of 5 blocks each, alternating types of blocks. Join rows.

③ The feature on pages 6 and 46 gives instructions for piecing the narrow cream border (Figs. 5-8.) Add cream and blue borders. Miter corners and trim excess from seam allowances.

④ Mark the quilting motifs given on page 39 in C, D, E, and L patches. Quilt in-the-ditch around all other patches. Bind to finish.

MY GRADUATION CLASS RING

continued from page 25



ASSEMBLY

① Mark center notches and seam lines on wrong side of A and B patches. Refer to block diagram on page 24 and figures on page 25. Pin A to B, right sides together, as shown in Fig. 1; insert pin in notch at center of seam line on B, aligning it with center notch of A. Align patches at beginning of curved seam. Match seam lines and pin. Clip halfway into seam allowances as necessary to make seam lie flat. Sew on seam line with small stitches, checking the back of your work often to be sure that stitches are on seam lines. When center of seam is reached, align A and B patches at the end of the curved seam and pin as in Fig. 2. Clip as before and sew to end of curved seam. Sew 4 B's to the A patch. Turn under the 1/4" seam allowance on the outer edge of the A/B unit to form a smooth circle; baste. Repeat for all A/B units. Set aside.

② Join 8 C's alternately with 8 D's to form a ring. Place a C/D ring on a flat surface. Position the A/B unit over the center hole and baste; blindstitch.

③ Sew 8 E's to outer raw edge. Add F's to corners, aligning center dot on F with the point of every other D patch. Repeat to complete blocks.

④ Join blocks in 7 rows of 6 blocks each. Join rows.

⑤ Add borders. Miter corners and trim excess from seam allowances.

⑥ Mark quilting motifs in A-F patches. Quilt as marked. Quilt borders as desired. Bind to finish.

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MAY BOUQUET

continued
from
page 13



ASSEMBLY

① Turn under $\frac{3}{16}$ " allowances on applique patches and baste.

② Make a pieced and appliqued basket as follows: Referring to block diagram on page 13, join 4 gold B's alternately with 3 tan B's to make the top row of the basket. Join 3 gold B's with 2 tan B's to make the second row of the basket. Join 2 gold B's with 1 tan B to make third row of basket. Join rows. Join 2 tan B's with 1 gold B to form basket bottom. Sew bottom to basket, stitching just to seam line. Turn under $\frac{1}{4}$ " allowances around edges of basket and baste. Fold A in half horizontally and vertically to find center. Position and pin basket on A, aligning center mark given on pattern on page 11 with center of A. Position 8 C's and 2 D's for handle, overlapping and turning under edges as needed. Baste in place on A, tucking in 3 leaves at top of handle. Blindstitch basket, handle, and leaves, trimming fabric from behind each patch as it is added. Position, pin, and blindstitch flowers and leaves in basket as shown in quilt illustration on page 12. Add rose, iris, bud, and leaves in each bottom corner.

③ Using three strands of green embroidery floss, outline stitch long stem in each top corner. Add bluebird, bluebird reversed, leaves, and buds. Using black floss, satin stitch birds' eyes. Sew an E to each side of block; miter corners. Repeat to make 6 blocks.

④ Referring to diagrams on page 15, make 17 sashes and 10 border units.

⑤ Referring to quilt assembly diagram, join 2 blocks alternately with 3 sashes to form a block row. Make 3 block rows. Join 2 sashes alternately with 3 I's to make a sash row. Make 4 sash rows. Join rows, alternating types.

⑥ To make a side pieced border, join 3 border units alternately with 4 J's. Sew to side of quilt with teal solid G's next to sashes. Repeat for other side. To make top pieced border, join 2 border units alternately with 3 J's. Sew to top of quilt. Repeat for bottom. Join an O and N patch. Sew to a corner. Repeat for other 3 corners.

⑦ Blindstitch roses and leaves on I's and J's, arranging leaves as desired.

⑧ Note: Trim borders to be even

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with quilt as they are added. Sew short teal print border to bottom of quilt. Sew long teal print borders to both sides. Sew short teal solid border to bottom of quilt. Sew long teal solid borders to both sides.

⑨ Quilt in-the-ditch around all appliques and A's. Quilt sashes and borders as desired. Bind to finish.

GRAND-FATHER'S FLOWER GARDEN

continued
from
page 19



ASSEMBLY

① Referring to diagrams on page 19, make 12 V blocks, 6 W blocks, 21 X blocks, 21 Y blocks, 4 Z blocks, 4 corner units, and 10 side units.

② Referring to quilt assembly diagram on page 19, arrange and sew V and W blocks and side units in diagonal rows. Join rows. Sew a corner unit to each corner.

③ For all pieced borders, arrange X and Y blocks with flower heads facing center of quilt as shown in quilt illustration on page 18. To make left side border, beginning with a Y block, join 6 Y blocks alternately with 6 X blocks. Sew a long pink border to each long edge. Sew to left side of quilt. For right side border, beginning with an X block, join 6 X blocks alternately with 6 Y blocks. Sew a long pink border to each long edge. Sew to right side of quilt.

④ For top border, join 5 X and 4 Y blocks. Sew a short pink border to each long edge. Set aside. For bottom border, join 5 Y blocks and 4 X blocks. Sew a short pink border to each long edge. Sew a Z block to each end of top and bottom borders with yellow flower centers arranged as illustrated. Sew to quilt.

⑤ Sew a long lavender/pink border to each side of quilt. Sew a green R to each end of remaining border strips. Sew to top and bottom of quilt.

⑥ Quilt in-the-ditch around all patches and along seams of borders. Bind to finish.

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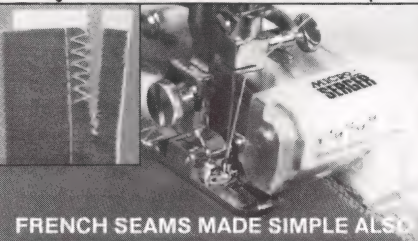
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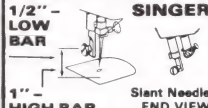
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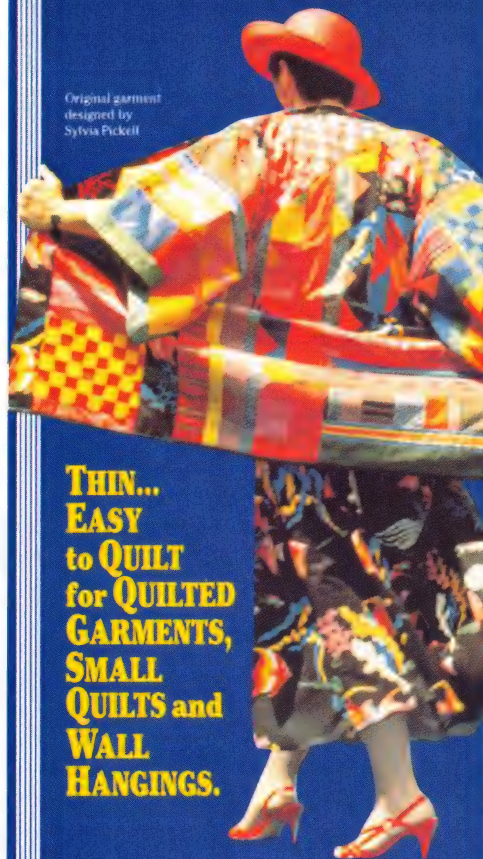
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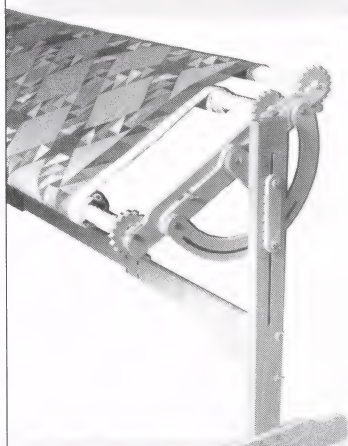
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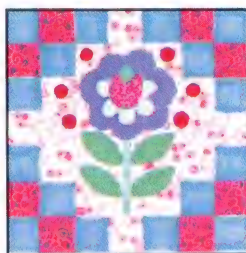
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IRISH FOLK CHAIN

continued
from
page 27



ASSEMBLY

① Referring to diagrams on page 27, make 32 Y blocks and 31 Z blocks.

② Turn under $\frac{3}{16}$ " allowances on applique patches. To obtain uniformly-shaped J's, cut a cardboard template the finished size of J. With a basting stitch, gather fabric turn-under allowances over template; press. Remove basting and template. Working in alphabetical order, position, pin, and blindstitch appliques D-J on Z blocks.

③ Referring to color illustration on page 26, sew blocks in 9 rows of 7 blocks each, alternating types of blocks. Join rows.

④ For top pieced border, sew 35 wine print C's and 35 medium blue C's alternately in two checkerboard rows as shown. Join rows. Sew between 2 short white border strips. Sew to top of quilt. Repeat for bottom. For side pieced border, join 45 wine print C's and 45 medium blue C's in checkerboard rows. Sew between 2 long white border strips. Repeat and set aside.

⑤ For corner blocks, join 8 wine print C's and 8 medium blue C's alternately to make a checkerboard square. Repeat to make 4. Sew a square to each end of a long border. Sew to side of quilt. Repeat for other side.

⑥ Sew on wine and navy borders. Miter corners. Trim excess from seams.

⑦ Quilt in-the-ditch around appliques, seams of blocks, and borders. Quilt $\frac{1}{4}$ " from seams of C patches. Quilt borders as desired. Bind to finish.

JAMBOREE

continued
from
page 28



ASSEMBLY

① Refer to diagrams on page 29. Matching dots on C and D/Dr patches, make 25 Y blocks and 24 Z blocks.

② Referring to quilt illustration on page 28, arrange blocks alternately in 7 rows of 7 blocks each. Join blocks in rows. Join rows.

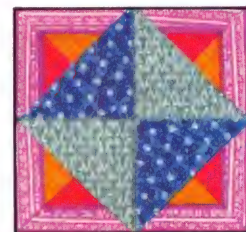
③ Add borders, mitering corners

and trimming excess from seam allowances.

④ Quilt $\frac{1}{4}$ " from edges of patches and along border. Bind to finish.

QUAD- RILLE

continued
from
page 23



ASSEMBLY

① Refer to diagrams on page 23. Make 116 Y blocks and 116 Z blocks.

② Arrange blocks in 14 rows of 12 blocks each, rotating blocks as shown in color illustration on page 22. Sew blocks in horizontal rows. Join rows.

③ Referring to Fig. 1 on page 23, fold and press D's to make 168 gold and 168 red prairie points.

④ Notice in the quilt illustration on page 22 that the prairie points alternate in color continuously around the quilt. Place the top short blue border strip right side up on a surface. Referring to Fig. 2, with raw edges even, pin a gold prairie point at the lower edge of the border strip, 6" from the left end of border (to allow for mitering). The tip of the prairie point will be pointing up. Pin 18 gold and 18 red prairie points along lower edge of border strip, overlapping bottom edges about $\frac{1}{4}$ " and alternating colors. Folded edges of prairie points should face in same direction. The last red prairie point should end 6" from right edge of border strip. Place border alongside the quilt and adjust prairie points as needed so that there are 3 prairie points by each pieced block. Baste prairie points to border strip.

⑤ Again referring to Fig. 2, with raw edges even and beginning with red, pin 21 red and 21 gold prairie points along upper edge of border strip, alternating colors. The tips of the prairie points will be pointing down. Prairie points should extend to ends of borders. Adjust as needed to fit length and baste to border. With right sides together, sew to top of quilt. Repeat for bottom blue border strip.

⑥ For side border, pin 21 red and 21 gold prairie points to inner edge of long border strip 6" from either end. Pin 24 gold and 24 red prairie points to outer edge of border strip. As before, adjust prairie points to fit along quilt. Baste prairie points to border strip. Sew to side of quilt. Repeat for other side.

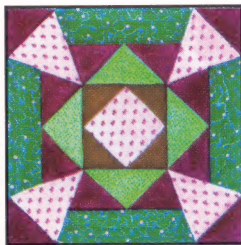
⑦ To make outer pieced top border, join 7 Y blocks alternately with 7 Z blocks, rotating as shown. Sew to top of quilt. Repeat for bottom. Join 9 Y blocks

alternately with 9 Z blocks. Sew to side. Repeat for other side.

⑧ Mark quilting motif in A, B, and C patches. Quilt as marked. Quilt in-the-ditch around all other patches. Quilt borders as desired. Bind to finish.

FAIR & SQUARE

continued
from
page 30



ASSEMBLY

① Refer to diagrams on pages 29 and 30. Matching dots on C and D/Dr patches and notches on K/Kr and M/Mr patches, make 9 blocks, 24 sashes, and 16 setting squares.

② Referring to quilt illustration, join 3 blocks alternately with 4 sashes to make a block row. Make 3 block rows. Join 3 sashes alternately with 4 setting squares to make a sash row. Make 4 sash rows. Join rows, alternating types.

③ Sew a teal border to sides of quilt. Sew a purple A to each end of remaining borders. Sew a border to top of quilt. Repeat for bottom.

④ Quilt in-the-ditch around all patches. Quilt border as desired. Bind to finish.

DOLPHIN BAY

continued
from
page 32



ASSEMBLY

① Turn under $\frac{3}{16}$ " allowances on applique patches and baste. Note that there are 36 "fish," each made from 2 B's cut from same fabric. Each boat requires 2 B's and an E cut from same fabric. Referring to unit diagrams on page 33, make 14 unit 1's and 12 unit 2's. Referring to block diagram on page 32, make 6 blocks with unit 1 pointing right and 6 blocks with unit 1 pointing left. Position, pin, and blindstitch sails and flags on blocks, trimming excess fabric from behind each patch as it is added.

② Referring to quilt assembly diagram on page 33, arrange blocks, units, A's, and D, turning as shown. Sew in vertical rows. Join rows.

③ Add borders. Miter corners and trim excess from seam allowances.

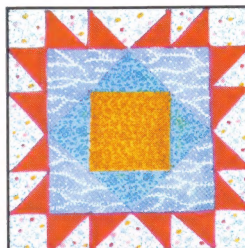
④ Position, pin, and blindstitch

dolphins. Using 3 strands embroidery floss, satin stitch dolphin and fish eyes.

⑤ Quilt in-the-ditch around all patches. Quilt wavy lines in medium blue A's and D to resemble water. Mark dolphins in borders, reversing some of them; quilt as marked. Bind to finish.

DESERT STARS

continued
from
page 35



ASSEMBLY

① For help with piecing, see the feature, "Set-in Patches," in the Early Spring 1990 issue of *QUILTMAKER*. Referring to unit diagrams on page 35, make 1 unit 1, 4 unit 2's, 6 unit 3's, 40 unit 4's, 4 unit 5's, and 4 unit 6's. Match dots on H/Hr, I, and J patches when making unit 4's.

② Referring to quilt center assembly on page 36, join units, adding K, Kr, L, M, and N patches as shown. Join 6 unit 4 stars in a vertical row. Sew to side of quilt center. Repeat for other side.

③ Referring to quilt illustration on page 34, sew 3 unit 4 stars together. Repeat. Join in 2 horizontal rows. Repeat. Sew 4 O triangles to a unit 3. Sew the double rows of unit 4's to each side of the unit 3. Sew to top of quilt. Repeat for bottom.

④ Add rust and lavender borders. Trim corners and trim excess.

⑤ Make top and bottom pieced borders as follows: Referring to quilt illustration, join 36 rust E's, 38 white E's, and 1 rust C, turning patches as shown. Match center of pieced border with center of quilt. Align raw ends, ease border onto quilt top, and baste. Stitch. Repeat for bottom.

⑥ Make side pieced borders as follows: Join 44 rust E's, 46 white E's, and 1 rust C, turning patches as shown. Add a rust F to each end. Matching centers and raw ends, sew to side of quilt. Repeat for other side.

⑦ Add blue borders. Miter corners and trim excess from seams.

⑧ Mark Starfire quilting motif in A, B, and Br patches. Quilt O patches and borders as desired. Quilt $\frac{1}{4}$ " from edges of other patches. Bind to finish.

⑨ To make a designer label for the back of the quilt, refer to the illustration on page 37. Piece 4 C's to an A patch and applique on the lower corner of quilt lining. Applique (or stencil) 16 P patches around edges. Write or embroider your message on the A patch.

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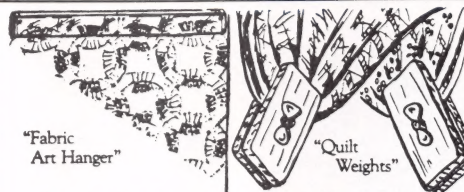
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PILLOW SHAMS continued from page 14

together, overlapping so all raw edges align (Fig. 4). Trim backing corners to match pillow top. Set backing panels aside.

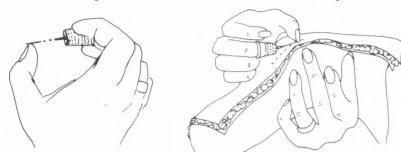
For each pillow ruffle, join short ends of 6 1/2"-wide teal print strips to make a continuous band 130" long. Fold strip in half lengthwise with *wrong* sides together and press (Fig. 5). Divide strip in quarters and mark with pins. Using 6 stitches to the inch, sew a row of stitching 1/8" and another 1/4" from raw edges, stopping at each pin and cutting threads, leaving 6" tails.

Mark the center of each side of the pillow top. Right sides together, align the division marks and pin the ruffle to the pillow top (Fig. 6). Gently pull on the double threads in each quarter section until ruffle fits pillow. Allow extra gathers at the corners. Baste ruffle in place. With right sides together (ruffle will be sandwiched in between), position 2 backing panels on top. Sew a 1/4" seam around all edges. Check to see that gathers have not puckered. Sew a second row on top of the first row of stitching to secure ruffle. Turn right side out.

GENERAL INSTRUCTIONS

continued from page 7

knot in the thread, and take a first long stitch (about 1") through top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take straight, even stitches that are the same size on the top and bottom of the quilt. For tiny stitches, push the needle with a thimble on your middle finger; guide the fabric in front of the needle with the thumb of your hand above the quilt and



with thumb and index finger of your other hand below the quilt. To end a line of quilting, take a tiny backstitch, then make another inch-long stitch through the top and batting only. Clip thread at surface of quilt. Remove basting stitches when quilting is finished.

BINDING AND FINISHING

Trim quilt batt and lining even with quilt top. Leaving about 2" extra at each end, place a 1 1/2"-wide binding strip on one edge of quilt top, right sides together. Sew through all layers with a 1/4" seam, beginning and ending at seam line. Repeat for other three sides. Fold binding to the back, tuck under 1/4", and blindstitch it down along seam line. At corners, trim, tuck in ends, and stitch. Rinse out any quilt marking that still shows. A nice finishing touch is to embroider your name, city, and date on the back.

SPECIAL BORDER TOUCHES continued from page 6

the paper and measure from the pencil line to the hole the needle made. This is measure "X" (Fig. 6) and is the *finished* width of your framing strip (the part that shows). To obtain narrower or wider strips, measure the width of other presser feet from the center to the left edge. Choose the presser foot that

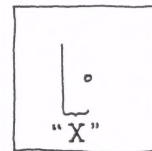


Fig. 6

has the desired width. To determine how wide to cut the strips, add 1/2" seam allowances to "X". For instance, if the "X" measure from needle to left edge of presser foot is 3/16", you would cut the strips 3/16" + 1/2" = 11/16". Cut strips the length required to fit each side of the quilt top, plus extra for mitering. With right sides together, sew a strip to the quilt in an exact 1/4" seam. Press the narrow strip away from quilt and the seam allowances toward quilt. Then position the quilt so it is right side *down* and to your left. Pull the narrow strip away from the quilt so its

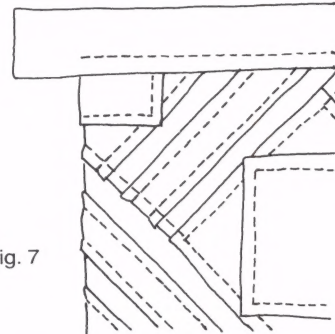


Fig. 7

wrong side is facing you (Fig. 7). With right sides together and raw edges even on the right, position the outer border strip right side up beneath the narrow framing strip. Place the left edge of the presser foot along the already-sewn line. Keeping raw edges even, sew the length of the strips, always keeping the *left* edge of the presser foot along the line of stitch-

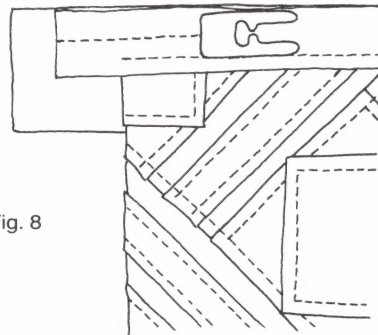


Fig. 8

ing (Fig. 8). Depending on the width of your presser foot, the right side of the foot may not touch the raw edges on the right. This does not matter as long as the left edge is always aligned correctly. Repeat for other sides. Press. Finish as for any quilt.

♥ Editor's Recommended QUILT BOOKS ♥

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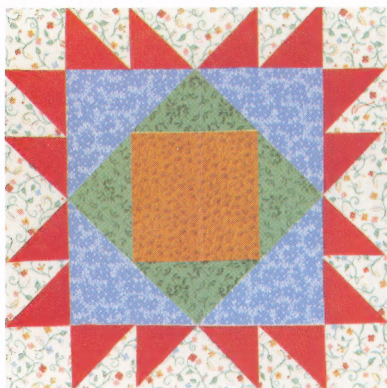
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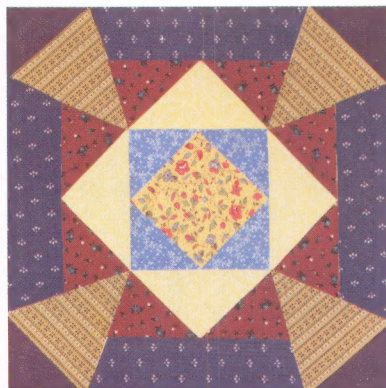
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Many of the quilts in this magazine were planned around the fabrics shown on this page. Strawberry Trellis (cover), Blueberry Trellis (page 9), Fish Flash (page 16), My Graduation Class Ring (page 24),

Jamboree (page 28), and Desert Stars (page 34) are perfect made from the fabrics below. See Pattern Pattern (pages 4-5) for other blocks from this issue made out of fabrics and packets shown below.



DESERT STARS (page 34) made from fabrics H, K, L, N, W, Y, and Z



JAMBOREE (page 28) made from fabrics E, G, J, M, N, O, R, T, V, AA, and CC



BLUEBERRY TRELLIS (page 9) made from fabrics H, N, O, V, and W

ON THE COVER: STRAWBERRY TRELLIS made from fabrics A, C, F, I, Q, S, and U

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FABRIC PACKETS: **Packet #1** offers 18 prints 9" x 22" each, 2 1/4 yards total. The bright array of prints was used in Fish Flash (page 16) along with fabrics D, P, and X, and also for the birds and flowers in May Bouquet (page 12). \$13.95 each.

Packet #2 includes 16 new prints 9" x 22" each, 2 yards total, made to resemble Depression-era prints as featured in My Graduation Class Ring (page 24) along with fabrics B and BB. \$10.95 each.



****ADD POSTAGE AS FOLLOWS:** On yardage, \$1.50 for first yard or fraction; 20¢ for each yard or fraction thereafter. On packets, \$2 for first packet; 30¢ for each additional packet.



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